

The Largest Circulating Writer's Magazine

WRITER'S DIGEST

~100~
*Different
Markets
in Every
Issue!*

April, 1933

N.S.R.

Special New York Market Letter Many New Magazines Take Bow

By Harriet Bradfield

The Voice of Jacob

By Clarke Venable

The third of a series on novel writing

Boil It Down

» » A Saga in Blue Pencil « «

By Horace Wade

Genuine Character Writing

By Laurence D'Orsay

STUDY WRITER'S DIGEST TO WRITE AND SELL MORE OF
YOUR LITERARY WORK

THE NATIONAL LITERARY BUSINESS MAGAZINE

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The Book That Lays The Golden Eggs!

THIS is a little thrift talk to writers seeking help by mail. One reason thousands of dollars are wasted annually by such writers is that they don't know the difference between sound and unsound (or commercialized) instruction by mail. I'll explain it.

The chief difference is that competent, conscientious guidance encourages unlimited self-expression in the writer, seeks improvement by **practical writing for current markets under personal criticism**. If textbooks are used in this method, they serve as clarifiers of theory and are consulted only as need for them is revealed by actual writing for publication.

Commercialized literary service reverses this practice. The bold piracy, in several cases, of my own textbook and my printed literature, to which my attention has been called by my friends, has forced me to investigate these firms. The "big money" idea used by most of these people, I find, is to sell stereotyped textbook assignments; some of these "courses" are so managed that manuscripts written for sale by the student are seldom or never produced. The textbooks (rehashes chiefly of other people's books without credit—just now my "Narrative Technique" seems popular!) are delivered when the money for enrollment is paid. The writer is directed to "do the assignments" until a certain number of "lessons" are performed and "corrected." Such "lessons" can be "corrected" and graded by a bright high school girl with a few weeks' training.

You see the idea. Big fees, low costs, quantity output—big business! One well-known firm is today charging \$80 for a course of instruction by mail of this type. If there is not more honest, competent help for learning writers to be secured in my "Narrative Technique," costing \$2.65, than in a dozen such purely money-making courses, I'll abandon teaching and take up banking!

Systematic literary instruction by mail or any other way is not necessary to success. Such help, if competent, can merely shorten some of the hard lessons to be learned. Self-help is always possible for the writer who can't afford personal coaching. For such self-help you need one or two books, but you needn't pay \$80 for garbled versions of the original texts. You can get the original texts for one-thirtieth that sum!

For such study I recommend my "Narrative Technique," now and for ten years the standard authoritative text on fiction writing, "Short Story Hits—1932," and such manuscript criticisms as you can afford. This second volume, due to appear towards the end of March, is advertised by the publisher, Harcourt Brace & Company, elsewhere in this magazine. Models of the best stories of all types appearing today will be found in this book with full critical notes and a chapter for students.

A few years ago my fee for a personal criticism of a manuscript and letter of advice was \$10; two years ago it became \$5 and now it is \$3 for a first criticism and \$5 for each criticism thereafter. (You will see that my criticisms are worth \$5 after you've had one.)

Until further notice here are my depression rates:

Short Story Hits—1932.....	\$2.00
Narrative Technique	2.50
Both Books	4.00
<i>With the Introductory Manuscript Criticism:</i>	
Criticism alone	3.00
With "Short Story Hits—1932".....	4.75
With "Narrative Technique"	5.25
With both books	6.50
<i>With Later Manuscript Criticisms:</i>	
Criticism alone	5.00
With "Short Story Hits—1932".....	6.75
With "Narrative Technique"	7.25
With both books	8.50

Send ten cents postage for each book ordered.

The offer to criticize manuscripts for \$3 each made in previous issues of this magazine is now restricted to the first one. With your first manuscript include a letter telling me about your writing to date. Ask any questions you wish. I'll make suggestions for your study as well as tell you about markets. If your story is right, I'll do my best to sell it for you, charging you only the usual commission of 10%. I have sold stories for my writers right through the depression. I'll also be glad to send you free of cost my pamphlet, "How I Work With Writers."

THOMAS H. UZZELL

Former Fiction Editor *Collier's Weekly*, author stories in *Saturday Evening Post*
342 Madison Avenue New York City

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Mrs. L. L. GRAY,
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Stamford, Texas.

What makes WRITING ability GROW?

For a number of years, the Newspaper Institute of America has been giving free Writing Aptitude Tests to men and women with literary ambitions.

Sometimes it seems half the people in America who are fired with the desire to write have taken advantage of this offer to measure their ability.

What the tests show

Up to date, no one that could be called a "born writer" has filled out our Writing Aptitude Test. We have not yet discovered a single individual miraculously endowed by nature with all the qualities that go to make up a successful author.

One aspirant has interesting ideas—and a dull, uninteresting style. Another has great creative imagination but is woefully weak on structure and technique. A third has a natural knack for stringing words together—yet lacks judgment and knowledge of human behavior. In each case, success can come only after the *missing links* have been forged in.

Here, then, is the principal reason why so many promising writers fail to go ahead. Their talent is one-sided—incomplete. It needs rounding out.

Learn to write by writing

NEWSPAPER Institute training is based on journalism—continuous writing—the sort of training that turns out more successful writers than any other experience. Newspaper-trained writers are numbered not by dozens but by hundreds.

One advantage of our New York Copy-Desk Method is that it starts you writing and keeps you writing in your own home, on your own time. Week by week, you receive actual assignments just as if you were right at work on a great metropolitan daily.

All your writing is individually corrected and criticized by veteran New York newspaper men—editors who have had years of experience "breaking in" new writers. They will point out those faults of style, structure or viewpoint that keep you from progressing. At the same time, they will give you constructive suggestions for building up and developing your natural aptitudes.

In fact, so stimulating is this association that student members often begin to sell their work before they finish the course. We do not mean to insinuate that they sky-rocket into the "big money," or become prominent overnight. Most beginnings are made with earnings of \$25, \$50, \$100, or more, for material that takes little time to write—stories, articles on business, fads, travels, sports, recipes, etc.—things that can easily be turned out in leisure hours, and often on the impulse of the moment.

For those who want to know

If you really want to know the truth about your writing ambitions, send for our interesting Writing Aptitude Test. This searching test of your native abilities is free—entirely without obligation. Fill in and send the coupon. Newspaper Institute of America, 1776 Broadway, New York.

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1776 Broadway, New York

Send me, without cost or obligation, your Writing Aptitude Test and further information about writing for profit, as promised in *Writer's Digest*, April.

Mr. }
Mrs. }
Miss }

Address

(All correspondence confidential. No salesman will call on you.)

THE FORUM

DEAR EDITOR:

By following a market suggestion in "WRITER'S DIGEST," I recently made a sale which amounted to \$240.30. Because of the nature of the article sold, and because it is to appear under a *nom de plume*, I cannot disclose the name of the magazine. Suffice it to say, that I am highly pleased, and shall be glad to recommend "WRITER'S DIGEST" to any aspiring writer.

R. M. REED,
Lovely, Ky.

DEAR EDITOR:

Story, "the only magazine devoted solely to the short story," has been imported from Europe and will be published every two months at 20 East 57th Street, New York. This magazine, which has been making a reputation for new American writers in European capitals, was founded in Vienna in 1931 by Whit Burnett and Martha Foley, two American newspaper correspondents, who later moved it to the island of Majorca.

The editors were assisted in moving *Story* across the Atlantic by Donald Klopfer and Bennett Cerf, publishers of *The Modern Library* and Harry Sherman, president of the *Book of the Month Club*.

Edward J. O'Brien in the preface to "*The Best Short Stories of 1932*" called *Story* "now the most distinguished short story magazine in the world." In his last two anthologies, Mr. O'Brien reprinted twelve short stories from *Story* more than he reprinted from any other magazine.

In a foreword to the first number, the editors announced "the only purpose of *Story* is to present, regularly, from one place, a number of short stories of exceptional merit. It has no theories and is part of no movement. It presents short narratives of significance by no matter whom and coming from no matter where."

All short stories of genuine creative importance and of non-commercial character are welcomed. Contributors are paid a nominal sum.

MARTHA FOLEY,
Editor.

DEAR EDITOR:

The *Science Fiction Digest* was started as a 10c monthly magazine about a year ago with the sole intent of being a "fan" magazine for the pseudo-science fiction magazines. But with the flop of *Astounding Stories* and the present chaotic state of the science fiction market, we will now occasionally print short science fiction stories.

We want short, short science fiction yarns with a new idea. No long, drawn out stories are wanted; no long involved explanation of scientific principles. Trick endings may be used, but keep them tricky! Stories shouldn't be over 3,000 words. Rates are low, and on publication, but prompt reply is insured.

Send all manuscripts to the Editor, 117-26 134th Street, South Ozone Park, New York.

JULIUS SCHWARTZ,
Associate Editor.

Writer's Digest is your best introduction when writing advertisers.

Write Your Own Ticket

... I'll help you put it over



WITH banks closing in this country and Europe suffering from the jitters as Hitler thunders about "heads falling," with guns booming in Asia and South America, and the Technocrats and Communists promising us that just around the corner lurks not foxy Prosperity but the doom of the American system—what does Mr. and Mrs. Average American do in these hard but fascinating days of change?

I'll tell you what the editors have found out. Mr. and Mrs. American carry on with their work during the day with the courage that has made us the great country we are. And at night they do the best thing possible for them—they forget their worry for the time being and find escape in good stories of adventure and romance.

At no time since the crash has there been such an active market for good stories. During February I sold one or more stories for my clients to eight different magazines—and the editors asked for more.

You and I can supply part of this demand for good stories. With times as they are we have to stick together. Consequently, you can just about write your own ticket and I'll help you carry it out.

If you want an agent who knows the markets to handle your copy on a commission basis—I'll handle it for you if the story will sell as it reaches me. The fee which must accompany every manuscript (\$3 for 3,000 words or less; 60c per thousand thereafter to 10,000 words) will be returned with the check for your story—less the usual 10 per cent.

If the story will not sell as it reaches me—I'll tell you specifically why it will not and what to do to make the manuscript salable if it has editorial possibilities. You'll get more help than you thought possible for your money!

If you want someone to collaborate with you, working with you on your ideas and stories until you are selling regularly to the magazines you wish to reach, write for details of my collaboration offer.

Add a 3c stamp and I'll send you a copy of **SHORT STORY FUNDAMENTALS**. Writers have found it, as a letter read today, "more valuable than all the money I spent on critics."

I'm helping clients sell to the big women's magazines, the big weeklies, the entire range of action and romance magazines.

Compare the help I give you (no assistants do my work for me!) with that to be found anywhere. Knowing that my work is superior, that I have no real competition, I guarantee to give you the best help to be found in this country or your money back!

The markets are waiting. Let's get together and put over your stories.

LURTON BLASSINGAME

Author of Stories and Articles in More Than a Score
of Literary, Illustrated, and All-Fiction Magazines

552 RIVERSIDE DRIVE

NEW YORK CITY

PUBLISHED MONTHLY
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CINCINNATI, OHIO

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CHANGE OF ADDRESS —
When a change of address is ordered, both the new and old address must be given. The notice should be sent two weeks before the change is to take effect.

UNSOLICITED MANUSCRIPT will receive the careful attention of the editor, but no responsibility is assumed in case of loss in mails. Stamped, self-addressed envelope must be enclosed in all manuscripts. Richard K. Abbott, Editor; Aron M. Mathieu, Business Manager; J. B. Edwards, Advertising Manager; M. L. Price, Circulating Manager.

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the literary business magazine

Volume XIII

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No. 5

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"Don't Fool Yourself!"

You have heard the critics extolling their merits, numbering their qualifications, boasting of sales, university degrees, editorial chairs and creative triumphs—but, listen, comrade writer, your critic needs one simple, yet dynamic and rare qualification without which all others are valueless—and that is the power of instilling faith—FAITH that "moves mountains" and laughs at failure.

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Richard • Tooker

Bismarck, N. D.

DEAR EDITOR:

On Page 48 of the February issue of "The WRITER'S DIGEST" there is a notice concerning "Atlantica", which has led to some misunderstanding.

This is the situation: we pay 1/2c a word for articles based on research of a substantial kind, although we do not use many of them. Unsolicited short stories we almost never use, and we do not pay for them.

D. LAMONICA, *Managing Editor*,
33 West 70th, N. Y. C.

DEAR EDITOR:

Liking WRITER'S DIGEST I keep an eye cocked for any sound literary counsel received in correspondence with our writers. The following was spontaneously offered being part of a letter about many matters. Miss Armine von Tempski, as you know, is the author of a number of very good novels and her latest just published last month is "Hawaiian Harvest". But here's what she says about writing—

"... At first I thought my work belonged to me but as I go on I realize I belong to my work. I can't high-step, have to cut out parties and what goes with them, but I have my recompense when I sit down to my typewriter.

Then I'm a god; with white sheets of paper and little black words I create people, countries, colors, events.

Most of my characters are drawn from life, some just as is, others as they seem to me. I use friends, acquaintances, people I've seen just once, confess my sins to them when the book's written and go on, usually forgiven.

In "Lava" I tried five different men for the hero, then lighted on the man I admire most in the world, Dr..... I didn't know how he'd take it, especially as I used only his charming outside, snatching from him his beautiful philosophy to give to somebody else. I hesitated, then made the plunge. He was necessary to the story if I was to do it the way it had to be done.

He's a shining soul and wrote saying that anything necessary to create beauty should be taken, and he was honored to contribute toward my story.

... I had no rainbow stroke of luck in placing my first novel. "I recall so well the day I sent the manuscript off on its first journey. It came back again and again, in fact it visited every publisher in the U. S. A. But instead of getting discouraged I got mad (remembering one of Dad's sayings, 'Never say die, say damn') and sat down and wrote another which met the same fate until finally my third novel 'Hula' was accepted by Stokes.

I believe a person should work with all his heart, body and soul. The result is not your concern, it's doing the job to the best of your ability. The desire to progress, grow and develop is the main thing. If you attain the goals you set for yourself, fine; but the person who tries and continues to try—whose efforts go unrewarded by success—is braver, in my estimation, and finer than the one who tries and succeeds.

I can remember the time when I used to have to ride down to the post office with a bulky mass under my arm and face a barrage of friends and relations, who all knew I was trying to bust through and couldn't.

When the brutes of msses came back, as they did unfailingly for six years, I'd grit my teeth, face the music and ride home then send them out again. I swore I'd keep on trying till I was ninety and knew in some dim way that the big thing was



ARE YOU OUT OF TOUCH?

Are you one of those thousands of striving writers out of touch with literary movements and the literary market?

Do you want to know all about conditions in the manuscript sales market—red-hot tips from editors while they are still hot?

Do you ever need advice about submissions to publishers, or the reliability of agents, manuscript critics, or "study courses?"

Do you want adequate protection for your property rights in manuscript?

Would direct contacts with publishers or editors be useful to you?

Would you be interested in recommended courses of reading?

Have you ever wanted to get in touch with another writer for collaboration on manuscripts?

Here is only the beginning of the service rendered without charge to Members of the

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the trying and trying; not the succeeding. Too often the desire for fame and material rewards get you off the track, distorting and exaggerating the sense of personality, feeding egotism and standing like a lion in the way of true achievement and realization of your relationship with the whole."

ARMINE.

I wonder how many of your WRITER'S DIGEST men and women would have succeeded if they had plugged for six straight hard years instead of writing 10,000 words and then calling it a day.

BARBARA FROST,
Advertising Manager,
Frederick A. Stokes Co.,
New York City.

DEAR EDITOR:

I sent a script to *Short Shorts* at New York some time ago. I received a letter from "Author and Editor's Fiction Release" signed J. Ridpath de France stating that *Short Shorts* had gone out of business that I could have my short story copyrighted for \$5. Is the firm doing this reliable?

JOHN WRENTZ,
South Carolina.

It is unnecessary to copyright a short story. Plays and scenarios generally must be copyrighted before the producer will read it, but short stories under no condition need be copyrighted first. *Short Shorts* discontinued because their newsstand distributing company went into bankruptcy.—Ed.

Travel Contests

The *Instructor* is conducting two Travel Contests in 1933: a Descriptive Travel Contest and a "Better Teacher" Travel Contest. The former is along the lines of previous *Instructor* Travel Contests, 100 prizes and \$1,000 being offered for accounts of travel during 1933—by railroad, steamship, bus, or air transport. The "Better Teacher" Travel Contest is open to persons who, through rather extensive traveling in at least three years, are qualified to write on the subject, "What My Travels Have Meant to Me as an Individual and as a Teacher." In this Contest, three prizes (\$100, \$50 and \$40) are offered, with payment to be made for other than prize-winning manuscripts if published. Both Contests close October 16, 1933. Full information and detailed directions may be obtained by addressing: Travel Editor, The *Instructor*, Dansville, N. Y.

The first issue of *Love Adventures* appeared on the stands last month. It is published by Anthony Harkness, Inc., 799 Broadway, New York City. 15c the copy; \$1.50 the year. It is a regulation love pulp. The front cover is a four color picture of a beautiful maid in bed, looking up wide eyed to see a handsome tuxedoed stranger with a mask, shushing her and softly climbing in her bedroom window. There is one novelet and about ten shorts.

For a first issue the magazine carries considerable advertising, meaning that its publisher probably is tied up with other magazines. The address 799 Broadway is familiar but for the moment we cannot place it.

The first issue of *The Model Craftsman*, 110 West 42nd St., appeared last month. It is "the home mechanic's magazine." Emanuele Stieri is editor. The departments are art crafts, boats, model railroads, model airplanes, woods and veneers, and metal crafts.

New Writers Crash the Magazine Market I*

* Every month this page of *Writer's Digest* will introduce one of my student writers—a "first-seller" who has "crashed the big market" before completing my course of professional training.

Here is the Story of Rose E. Reiss



B. 1899: Educated New York Public Schools. Occupation, housewife. Married, 1921, Dr. Alexander Reiss mother of two children. Several years of effort at spare-time writing brought no success. Applied for professional training in fiction writing under Mr. MacNichol, 1932. A first story accepted for publication in *Atlantic Monthly*, February, 1933.

Ellery Sedgwick, Editor of *Atlantic Monthly*, writes: "Dear Mr. MacNichol: You may indeed be satisfied with your pupil's progress. Mrs. Reiss' 'Salt of the Earth' is fresh and genuine as spring water. May I add what a comfort it is to a reader of many dismal stories to find one that has a happy and natural ending."

Rose Elizabeth Reiss says about her work: "I, too, once believed that 'one learns to write by writing.' I tried that, and I failed. Reading many books about writing did not help much either. Then, when I had spent more money with another New York critic than I could afford, I came to you—without much confidence. I am very grateful now. You first gave my efforts the right direction. I know that without your patient and sincere help I might have wasted so many more of the years that are bright with promise now."

That story might have been *your* story—you might have been any one of the five new writers first introduced to the magazine reading public in the same month this year.

But, let me say plainly, there is no magic short-cut in the methods by which I teach writers to write. And I do not accept money from writers who have no chance to succeed.

I do want to reach those new writers, limited in number, who have some degree of talent. Then, working together, we can turn that talent into achievement.

No two will require exactly the same kind of guidance. Therefore my assistance for each new writer must be strictly *personal*—fitted exactly to each writer's needs.

"Bob" Davis, famous Munsey Editor, says:—"If Kenneth MacNichol will teach others to write one-half as well as he himself writes, the standard in magazine fiction will be lifted 100 per cent. Out of 25 short stories and 7 novels submitted to me by Mr. MacNichol, I bought 22 of the former, and 6 of the latter. He is a writer, a teacher, and a thinker."

Edward J. O'Brien, Editor of the *Best Short Stories* series of volumes, says:—"I know of no other writer whose work has averaged so high in real literary merit."

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KENNETH MacNICHOL

The Studio, 42 Commerce St.
New York City.

Kenneth MacNichol — B. 1887. Au. of "That Kind of a Man," Munsey, 1919; "The Night Shift," (do.), 1919; "The Twenty-seventh Story," Street and Smith, 1920; "The Will to Serve," Putnam, 1920; "Freight," Methuen, 1923; "Between the Days," Blackwood, 1925; "The Nose of Papa Hilaire," Blackwood, 1925; "The Piper of Kerimor," Blackwood, 1927; "The Technique of Fiction Writing," Albion, 1929; Forthcoming: "An Idiot Looks at It," 1932. Plays, "Pan" produced, 1917-1918; "The Faerie Fool," 1918. Contributor to Blackwood's, Eng. Review, Mercury, Challenge, Harper's, Century, Forum, Collier's, Pictorial Review, Munsey's Red Book, Blue Book, Argosy, All-Story, and numerous other American, British and French magazines and periodicals.

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For the best answers of not more than 250 words covering both these questions:

- 1) Which of the money-making tips in Jack Woodford's book TRIAL AND ERROR is, in your opinion, the most valuable?
- 2) Which chapter, in your opinion, reveals most about the inside workings of the writing game?

We offer these prizes: **First prize, \$100; Second prize, \$25; Third prize, \$10; and three prizes of \$5 each.**

SPECIAL PRIZE: Since TRIAL AND ERROR has aroused such a storm of discussion, we offer a special prize of \$25 for the most interesting 250 word essay CONDEMNING this book.

Contestants may submit entries in both classes. Contest closes July 1, 1933. Judges: Jack Woodford, author of TRIAL AND ERROR; the editor, and the advertising manager of CARLYLE HOUSE.

For complete details address the
CONTEST EDITOR

Carlyle House
307 Fifth Avenue New York City

. . . the life of trade

Just as *The New Yorker* had its fair share of imitators, so *Time*, tremendously successful news weekly has also had its quota of publishers attracted into the field which staid *Literary Digest* first exploited.

News Week, Rockefeller Center, 1270 Sixth Ave., New York City, is now in its second month of issue. Samuel T. Williamson is editor.

Its purpose is to cover world and national news every week but as yet probably lacks able correspondents. If *News Week* intends to give readers what the newspaper does not give them, it will have to employ able correspondents at "space rates" who will see and write what the news reporters do not see and usually can't write.

News Week has not advised us that they want correspondents; but if something happens of national importance in your locality, and you write it up and air mail it in immediately written with an all-seeing eye in the briefest possible way you may make a very valuable connection. *News Week* is well financed. An initial study of the magazine will help you a lot.

Its departments are in many instances similar to those of *Time*. There are more pictures. *News Week* looks like a good market for the alert photographer of unusual angles to vital news.

Real America

When *College Humor* picked up its John Held, Jr. panties, its fraternity pins, I. O. U.'s, and banquet menus and moved to New York it left behind Edwin Baird, long editor with J. M. Lansinger, the former publisher of *College Humor*.

Mr. Baird formerly edited Lansinger's *Real Detective*. With May comes the third issue of Lansinger's Baird edited *Real America*.

Real Detective, according to one of its readers was, "straining like a dog on a leash against its title." Mr. Baird is unloosening the leash and giving the dog full play in discovering real America.

The new magazine is something like Plain Talk, only illustrated, and thicker. Catchy newsy illustrations are thrown in whenever a whisper of an idea permits the editors to do so. The phrase "Skyline of New York" even though having nothing to do with the article will cause *Real America* to break out Hearst-like into pictures of New York's skyline, skylines of other cities, skylines of other days, etc.

In other words, Baird knows what causes newsstand sales and he's hot after it. *Factual* exposé sensational articles that give the editor a chance to break out in a rash of good photography that need not be made specially for the occasion is down *Real America's* alley.

Real America enjoys putting the skids under the fake Gods and fake credos of the country. Its subtitle is "*The Outspoken Magazine*." The address of it is the familiar 1050 La Salle Street, Chicago, Ill.

POETS BIRTHDAY SPECIALS

KALEIDOGRAPH, the live and reliable poetry journal, celebrates its 49th issue! Send \$1 for 3 months' subscription—May to December, inclusive—or send self-addressed, stamped envelope for other BIRTHDAY SPECIALS, Free books, Prize program for poems and stories, etc. Specials good during April and May only. Editors, Whitney Montgomery and Valda Stewart Montgomery.

KALEIDOGRAPH, A National Magazine of Poetry
(Monthly, \$2 a year, 25¢ a copy)
702 North Vernon St. Dallas, Texas

Ethics

Recently some first issues of new magazines in several fields have carried a very large amount of advertising. In almost all instances, this advertising is carried *free of all costs* for one, two and sometimes three insertions.

The purpose of this is to acquaint the prospective advertiser with the magazine and to make the magazine look potent and stable to the prospective new subscriber.

A lot of advertising in a *new* magazine therefore does not necessarily mean publishing strength but merely that there are many advertisers who will cheerfully take something for nothing. In the writer's field and the contest field a few such magazines have appeared.

In a sense the publisher deludes his prospective subscribers and his other prospective advertisers by filling his magazine full of free advertising and soliciting new business on the basis of the stability that free advertising gives his magazine.

We wish any organization for the betterment of writers the best of good fortune. However, in the last fifteen years *only two* national independent writer's magazines (known to us), of the many that started up, have continued to fulfill their subscription liability and are in business today. We question whether a magazine in a specialized field, sailing under the false colors lent by impressive pages of free advertising should remain unpublicized.

Legitimate advertisers asked to pay for advertising space in any new writer's magazine may find out by inquiring from *WRITER'S DIGEST* whether or not the publication in question has given others free advertising as "teasers" for the rest.

Amazing Stories and Amazing Stories Quarterly, published by the Teck Publishing Company at 222 West 39th St., New York City is edited by Dr. T. O'Connor Sloane. Lee Ellmaker, president of Pictorial Review is also President of Teck. *WRITER'S DIGEST* criticizes Mr. Ellmaker for permitting some slow reports on manuscripts sent by writers to his two *Amazing* magazines.

Further detailed information regarding *Beacon Hill*, 230 Boylston St., Boston, follows:

E. W. Brown is Business Manager; Priscilla Adams, Editor; Lorraine Frankland, Society Editor. The subscription is almost entirely in Boston and is about 5,000. *Beacon Hill* is the first magazine devoted to society happenings in Boston that has succeeded in lasting more than two years in continuous publication. There have been many others but after the first six months they oozed away. *Beacon Hill* serves Boston as *The Chicagoan* serves Chicago, as *The Band Wagon* serves Oklahoma City and as *Parade*, alas, used to serve Cleveland.

AN INTERESTING and HELPFUL COLLECTION

of the results of experimental writing of stories and sketches by students in the courses in writing at Columbia University is published by COLUMBIA UNIVERSITY PRESS, 2960 Broadway, New York City, with the title *New Copy, 1932*, price \$2.00.

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YOUR JOB...and OURS

Your job is writing. *Ours* is selling . . . contacting . . . criticizing . . . for you. *Ours*, above all, demands INTEGRITY—which means: No "courses" or "collaborations" for sale . . . no "additional" fees . . . no flattery . . . the reason a thousand 1932 clients (beginners) stay with us in 1933. AND . . .

REVISIONS FREE: Never any charge on resubmission.

REFUNDS: Initial fees refunded from our 10% sales commission.

SALES: Our sales record alone has enabled us to form our own publishing firm—*Carlisle House*—in times like these!

Fees? Nominal! On all stories, articles, and books, \$1 for each 4,000 words up to 60,000; over 60,000, \$15 for any length. Poems, 50c each. These fees—all you ever pay—cover the exhaustive criticism and marketing service our international literary agency, in close touch with all markets, has always rendered.

It is good business for you to work with a firm that does good business for others.

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(Affiliated with Carlisle House Publishers)

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New York City

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Submit your own book MS—prose or verse—to a House of friendly editors, able artists, punctual printers, and book sales channels.



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Sales...

The Hat of Doom

OLD MAN'S SWEETHEART

The DUPLEX MURDER MYSTERY

Taking One Thing with Another
By Frank Burt

Single Arrest Dugan
By WILL SQUIRE

POWDERED CLUES
By NORMAN A. DANIELS

Slow Joe's Speed
By EDWARD LAYTON

One Hour
By Marie Dory

A Girl Alone
By Katherine Gordon

A TOUCH OF CONSCIENCE
By BOB DE BOE

Red-headed Knight
By George Minal Johnson

All's Fair in Love
By Sable Vaughn

MAN OF THE WORLD
By HEARST ALLSTON

Nicaraguan Night
By Irene Hoffman

A few of my clients' February magazine appearances . . .

or you'll know the reason!

CONSIDER THE CASE OF PAUL HAWK:
On January 15th, his first story arrived in my office. It was a detective short story, for which type I had an urgent editorial request. On January 20th, I wrote Mr. Hawk and advised him of its acceptance.

Mr. Hawk replied:
"I wrote 'Single Arrest Dugan' in one day. After sending it to you I was able to forget the selling end and produce the new manuscript I now enclose. Exactly eight days have elapsed since I mailed you 'Single Arrest Dugan' and it takes three days each way in transit. I did not even know of the market to which you sold this story so quickly—which seems to prove that it pays to employ a market specialist."

'Single Arrest Dugan' and it takes three days each way in transit. I did not even know of the market to which you sold this story so quickly—which seems to prove that it pays to employ a market specialist."

DO YOU WANT THE TRUTH ABOUT YOUR WORK—OR "KIND WORDS"?

The supreme test of any manuscript is whether or not it will sell. Professional literary advice, to be of real value to you, must therefore be from the practical commercial angle of up-to-the-minute magazines' and publishers' requirements. It should answer these vital questions:

1. Is your work presented with sufficient fluency to have a chance in the competition it must meet?
2. Does it conform to accepted standards of modern literary technique?
3. Is your manuscript in line with current market demands?

WE SELL Short Stories, Novelettes, Serials and also ARTICLES

Such as

Tonics of General Interest
Suitable for magazines like Liberty, Colliers' Saturday Evening Post, Redbook.

Topics of Interest to Women

Suitable for women's and household magazines—articles on nutrition, child-training, vocational guidance, health, social or economic problems, etc.

Topics of Special Interest
Such as scientific, sensational discoveries, true crime or detective articles, business, economic, industrial subjects.

Informative Articles

Such as used by adolescent and juvenile magazines; also hunting, fishing, travel topics.

Twelve years' experience selling manuscripts and constant personal contact with editors and publishers enables me to give you an honest answer to these questions.

If the manuscripts you send me are of salable calibre, I'll proceed to place them without lost motion. If your manuscripts are unlikely to sell, I'll tell you why, and give you concrete revision and subplot suggestions for bringing them up to market requirements. If perhaps they are commercially worthless, I'm hard-boiled enough to tell you the truth—and suggest that you tackle something else.

On the basis of the manuscripts you submit and the information about yourself furnished in the letter accompanying them, I will suggest markets at which you should direct your efforts in order to achieve prompt sales. These suggestions will be supplemented by my monthly market letter which furnishes my clients with complete and accurate information on what the various magazines and publishers are buying and keeps them working for active markets.

Avail Yourself of this Help

Honest and capable literary assistance will show you how to apply business methods to writing. It will point out your mistakes and explain to you what is demanded by the markets you wish to reach. It will coach you in modern fiction technique and its practical application.

The cost of this help is negligible when you consider the wasted time, effort and postage of unsold production and marketing. I charge a reading fee of 50¢ per thousand words, minimum fee of \$2.00 on any manuscript. (See special rates for books at right.) Just as soon as we reach a \$1,000 quota of sales for a client, all charges are dropped except the commission of 10% on American and 15% on foreign sales.

Submit your manuscripts, or write for circular.

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Which cover reading, constructive criticism and revision advice if necessary, as well as our recommending your book to suitable publishers, are:

Books from 30,000 to 60,000 words, \$15.00
Books from 61,000 to 80,000 words, 17.50
Books from 81,000 to 100,000 words 20.00
Ten per cent commission on American sale. Fifteen per cent commission on English sale.

WRITER'S DIGEST

A MONTHLY JOURNAL FOR WRITERS

RICHARD K. ABBOTT, *Editor*

A. M. MATHIEU, *Business Manager*

VOLUME XIII

APRIL, 1933

No. 5

New York Market Letter

[With special Boston and Minneapolis Notes]

By HARRIET A. BRADFIELD

THERE seems to be no end to the new magazines. No matter how many fall by the wayside, others spring up as spontaneously as dandelions. I wonder what will be the fate of this month's crop.

- First, there is *Love Adventures*, an entertainingly piquant pulp publication. This runs a middle course between the saccharine love story and the sexy tale. Anthony J. Harkness is the publisher—the "Tony" of the editorial page. But his niece, Patricia Harkness, seems to be filling the editorial chair—if you can imagine an editorial desk presided over by a blonde who would be an attractive addition to any lineup behind the footlights!

Don't send any of those sweet, simple, wholly pure-minded little stories to Miss Harkness. Neither will the out and out sex story meet approval here. There should be a certain amount of the sexy and the risqué, but it must be thrown in in such a nice way that the interpretation is made by the reader. Be subtle, not obvious about it. A careful reading of the first issues will show what is meant.

- Length requirements run as follows: short stories, 4,000 to 5,000 words; novellettes, 12,000 to 15,000 words. Occasional two-part stories are also used which are about 24,000 or 25,000 words total length.

"We pay on acceptance, of course," says the editor. "We report in about a week or ten days. If the story is good enough for acceptance, we send a letter making an offer on it. Rates vary with the quality and length of the story; we have no set rate." *Love Adventures* also uses verse fillers, but just at present is not buying from outside sources. The address is 799 Broadway—across from Wanamaker's store.

- *Ten Detective Aces* is the name of the new magazine put out by Magazine Publishers, 67 West 44th Street. A. A. Wyn is the editor. This replaces *Detective Dragnet*, recently cut out of the Wyn string.

- The most noticeable difference in *Ten Detective Aces* is the increased demand for short stories. You will find here a good market for the 3,000 to 5,000 words lengths. Base your crime on some sinister situation, make it unusual. Don't figure on the cut-and-dried type of detective and criminal for this market. Speed counts in the telling. Have things happen. Show your crime detector in action. Contemplation in an easy chair is too restful to stir up reader-interest, Mr. Wyn believes.

A special need in this magazine is for the very short story—1,500 to 2,000 words. Good short-shorts are reported to be harder to get than the longer stories, so a flat rate



WRITER'S DIGEST Market

Letters now cover regularly New York (each month), Boston (twice a year) and Philadelphia (three times a year), the three great publishing centers of United States.

Miss Bradfield our market representative will also cover Chicago before the year is out. From time to time we will include in our New York Market Letter supplementary market notes from cities where we have accredited agents who personally visit the various local editorial offices for us.

This month Minneapolis market notes supplement the regular New York Letter. Also included are the remainder of the Boston markets covered in March.

This personal first hand market data augmented by our international monthly "Writer's Market Department" guarantees every *Writer's Digest* subscriber of following the editorial needs of all major reliable markets buying English scripts. No other writer's magazine has ever attempted such a complete first hand market service.

of \$25 is being paid for all that are acceptable. You might note one feature about these very short stories: a clever twist at the end is practically a necessity.

- The other magazines in the Magazine Publishers' list are *Flying Aces*, *Sky Birds*, and *Western Trails*. The requirements for these three remain about the same; they are good open markets for shorts of 5,000 to 6,000 words and novelettes. Rates run between one and two cents, payable on publication. Woman interest is always allowable, though it never takes chief place.

Western Trails deals with the romantic West. No mention is made of airplanes, motor cars, machine guns. The cowboy is the hero, and he depends for his success on his horse, his gun, and his head!

Important additions to the New York magazine field are two newcomers from Chicago: *College Humor* and *Real Detective*. These were sold by J. M. Lansiger, former publisher, to the firm here which also puts out *Movie Classic* and *Motion Picture Magazine*. The address is the Paramount Building, New York City. (And they look down on the roof garden of the Astor Hotel, in case you know your New York.)

College Humor has gone through several changes in the course of transportation across country. First, you will notice the change in name to *College Humor and Sense*. (But the addition to the title doesn't seem very sensible; I hope they drop it off again. Every reader of the magazine knows that sense has always pervaded its pages, and that its fiction has always rated high!) The price is now fifteen cents. And there is some new type in the headings now; also, a new rotogravure section.

The editor now is Robert W. Mickam. But some of the Chicago staff has been lured away to the white-light city, and you will see Dorothy Ann Blank's name there as associate editor. Incidentally, she looks just like her pictures, so she couldn't slip past me unbeknownst in the reception room. She tried to get away from it all and bury herself in publicity work at the Hotel Sherman in Chicago, but "simply couldn't stand it and came right along with the magazine to New York."

Miss Blank tells me that *College Humor and Sense* (we'd better use the full name though it rubs us the



wrong way) is going to keep going right along on the same policies as heretofore, getting the best possible fiction and articles, but encouraging the talented newcomer and young author just as much. The March issue has a rather formidable array of noted names on the contents page, to be sure, but the unknown writer will be just as welcome, provided he can submit good stuff. "We still don't want that Blind Date story," Miss Blank reminds you.

- Only one fly in the ointment here: rates will be somewhat lower, in accordance with the lower selling price and the times. Address: Room 1313 Paramount Building.

- *Real Detective* also defies superstition in Room 1313, Paramount Building. West F. Petersen is the editor, holding the position formerly filled by Edwin Baird, now on *Real America*, in Chicago.

THIS magazine covers a much more general field than most of the detective story magazines—more than its own name implies. It places its major emphasis on crime, but for the rest maintains a fairly even balance between articles and exposes, fact stories, and fiction. "The Magazine of Inside News" is the cover subhead, and it carries such articles occasionally as a candid picture of the new cabinet. Exposees of Hollywood, however, are now cut out.

- Two or three fiction tales run in each issue. For these the best length is 3,000 to 4,000 words. Articles, however, are most favored when kept well condensed and quick moving; 1,500 to 2,000 words. At present, payment is being made on publication on both these magazines. Rates for *Real Detective* vary between one and two cents a word.

Photographs should accompany articles and fact stories—as good, clear, and unusual as possible. These are paid for at rates up to \$3.00 each, according to the story value of the picture—in addition to the payment for the article.

Mh. Petersen makes one comment that writers might well heed: "Most manuscripts show the lack of editing; writers ought to take more time to correct obvious errors in their own work before mailing."

- Check *Manhattan* off your list of New York magazines. This was the tabloid of New York news and satire, somewhat after the fashion of the *New Yorker*, published by the Dell Publishing Company at 100 Fifth Avenue. Six issues were all it ran. The magazine seemed to enlist plenty of local readers, but failed to lure advertisers. Another New Yorker imitation bites the dust.

In its place, appears *Knickerbocker Jr.* This is a weekly of large size, in a striking orange and black cover, selling at ten cents, and also aimed at the *New Yorker* reader. Paul R. Milton edits it at 49 West 45th Street. Joseph Kaye and Harry Price are associate editors, while Harold Hersey is business manager. There is a market for some especially clever cartoon or bit of satire, but most is staff prepared.

- A new "class" magazine is about to make its bow. This is the *American Mayfair*, and as the name intimates, it is intended for the Park Avenue reader. Nellie Revell is reported to be the editor. Temporarily, the address is 17 East 42nd Street. However, plans are afoot to move it to a Park Avenue address suited to the title!

This magazine is reported to have excellent backing, both socially and politically. It will have articles on national and international affairs, on music, books, the stage. A department of financial advice will be a regular feature. And there will be some snappy and amusing features also. The price is fifty cents, implying that Park Avenue still has money enough to keep its mind off the depression.

- Don't get this magazine confused with the Canadian *Mayfair*, which is published at 143 University Avenue, Toronto, Canada. That one is a monthly, twenty-five cents a copy, edited by Herbert Hodgins. It features Canadian interests in society, fashion, and sports.

Any number of other small publications are in the offing. *Books in Brief* is a new monthly of predigested reading for those who want to keep up with the best of the new books of all sorts but haven't time to read them. Address: 111 East 15th Street.

A year magazine called *1933* is asking for manuscripts of short stories, one-act plays,

and poetry by the younger and very modern writers (those of the "advance guard"—no discrimination as to economic and political beliefs). Jacob Hoptner and J. Louis Stoll and Ada Tier are perpetrating the publication at 721 Spruce Street, Philadelphia, Pa. I don't know if it's reliable, so keep a carbon.

The Bawl Street Journal is another of those yearly things, but 100% reliable, a burlesque of the Wall Street Journal, issued by the Bond Club of New York. Prizes are given for contributions: stories and articles of various lengths, short news items, advertisements. Material is acceptable until about May 10th. Full details of the various material wanted and amounts of the different prizes can be secured by writing to the editor: John A. Straley, care of Gilbert & Rogers, Inc., 120 Broadway, New York.

- *Story* is off to a good start, with its first issue much in demand in spite of the price of fifty cents. This is an interesting market for those who desire literary recognition, for the types of short stories are unusual and vigorous. The recognition is, of course, your chief reward. But it's worth it. Address, 20 East 57th Street. Whit Burnett and Martha Foley, who founded it in Europe, are its editors here, also.

- *Great Detective Stories*, put out by William Levine at 80 Lafayette Street, is largely a reprint magazine. They might use feature fillers. *Washingtonia* is a new weekly down at the capitol, run by Duncan Hazel, formerly a reporter on the *Washington Post*. This deals in high-hat humor and inside news on official and social life of Washington . . . Stanton A. Coblentz is editing a new poetry magazine called *Wings*. It is a quarterly "to keep down the deficit; there's no money in poetry magazines if honestly conducted."

- This fall will see the publication of *The National Student Mirror*. This has no connection with any college, but is being planned by the National Student Federation of America. No editorial office yet.

Dr. Isaac Goldberg, of Roxbury, Mass., is about to bring out a national monthly, planned on an original idea in magazines, he says. It will be called *Panorama* and will be printed in tabloid form. The articles are to

be brief and to the point. It is an open market for really good contributions of the desired sort, but hobby riding is not encouraged. Dr. Goldberg is lecturer on Hispano-American literature at Harvard.

If you have submitted manuscripts to the *Ladies' Home Journal* recently, you will be interested in this friendly note from Mrs. Claire W. Callahan:

"Your very nice write-up of our meeting here in the *Journal* has brought in many manuscripts . . . I am disturbed by the fact that I have had to return some manuscripts without the courtesy of a letter. It would have been difficult to have written everyone who addressed Mr. Lott or me personally. Would it be possible for you to mention this in your New York Letter? I hate to have the writers feel that the *Journal* is discourteous . . ."

- So, dear readers, you see it isn't because editors don't care, that they don't send you personal letters. They simply haven't the time or the stenographic force at hand to do so.

(Mr. Lott, by the way, left the *Ladies' Home Journal* staff recently; there is no specific fiction editor just now. The address of this magazine, as you may know, is Independence Square, Philadelphia, Pa.)

- *The Anchor Magazine* is a new juvenile, established for the Junior Naval Militia organization. John L. Scherer is editor. The address is 7714 64th Street, Glendale, N. Y. Readers are boys of 10 to 18 years, all over the country, and material in general is such as will appeal to boy readers. Stories of adventure, history, sea, mystery, etc.; 2,200 to 2,600 words; articles about exploration, boys' hobbies, sports, achievements, famous men, etc.; 1,200 to 1,600 words. Payment is on publication at rates varying from one-half to one cent a word.

- *Dime Western Magazine*, one of the Popular Publications at 205 East 42nd Street, is keeping a keen eye out for some really big stuff worth paying good rates for. It seems that the Western field is by no means dead, but very much alive and kicking. So if the West is your meat, and you know how to get off the standardized path of pulp forms, try

this magazine for real results. Rogers Terrill is the editor.

Here are some specifications and suggestions, as pointed out by Mr. Terrill:

Short stories may run up to 6,000 words; novelettes, 10,000 to 12,000 words, with good strong situations. Twenty-thousand word novel lengths are also bought, but these must be absolutely outstanding.

All stories for this magazine "must pack dramatic punch. But the old business of physical action just for the sake of the action is not desired. In other words, action for action's sake is out. Good, meaty plots are in demand. They must have plenty of moving human drama centering about characters who act and think like human beings, not puppets." The minimum rate is a cent a word, but if you can deliver the goods, the ante goes up plenty.

Dime Mystery Book Magazine, also edited by Rogers Terrill, uses novel length stories: 55,000 to 65,000 words each; also some clever detective shorts up to 5,000 words in length. A flat rate is now being paid for the novels, the amount offered depending upon the individual story.

"Dramatic punch, rather than deductive reasoning, is what we need," states Mr. Terrill. "The thrill is more important than having a clever detective. Menace is still the ruling element; the sort of feeling pervading the story that gives the horror of murders yet to come. You might call it atmospheric pressure." Address: 205 East 42nd Street.

Other Popular magazines are *Battle Aces*, *Battle Birds*, and *Daredevil Aces*, all using stories of the Western Front in the World War. No woman interest. These monthlies are open for good shorts under 7,000 words. *Dime Detective Magazine*, now twice a month, is chiefly in the market for shorts up to 5,000 words, although it also uses novelettes of 10,000 to 15,000 words. Harry Steeger is the editor of these books.

In submitting manuscripts to *Dime Detective Magazine*, keep in mind that clues should be worked out through the action, rather than the easy-chair deductive method, and that the murders should be committed

mysteriously before the very eyes of the reader rather than before the curtain goes up on the story.

Plain Talk, published in Washington, D. C., has moved its offices from 635 F Street, N. W. It is now located at 1003 K Street, N. W. The editor reports that "so much is contributed gratis that we do not pay for articles."

Life is shifting more and more away from the humorous angle, and is now dealing more largely with current events of the day and real people—though the style of treatment will continue to be humorous. The magazine is buying less from free-lance writers now, and orders most of its material in advance. The address is 60 East 42nd Street, New York; George T. Eggleston, editor.

Harper's Magazine, 49 East 33rd Street, uses well-written articles of permanent interest and genuinely lyrical poetry. This magazine appeals to the cultured and progressive reader. Many writers failed to note that the essay contest recently conducted by this magazine (closing date, April 1) was for undergraduates only. Better look up the magazine and read all the details of a contest before submitting manuscripts. This may spare the editors considerable annoyance, and yourself some grief.

The *Atlantic Monthly Press*, in conjunction with *Little, Brown & Co.*, announces a prize of \$10,000 for the most interesting and distinctive novel submitted before March 1, 1934. Half this amount is an outright prize; the other half is an advance on possible royalties from book publication. Dramatic and all other than publication rights are understood to remain the property of the author.

This competition is open to everyone. Manuscripts must be typewritten and in English. They must never have been published or serialized previously. Translations will not be considered. Novels should be no shorter than 50,000 words, and no more than 200,000. The quality must necessarily be extremely high. "Jalna" by Mazo de la Roche and "Peking Picnic" by Ann Bridge were previous winners of the *Atlantic Monthly* novel contest. (Address: 8 Arlington Street, Boston, Mass.)

• *McGraw-Hill*, 330 West 42nd Street, New York City, has been doing some consolidating of their trade publications, *Factory & Industrial Management* and *Maintenance Engineering*. L. C. Morrow, editor of the latter magazine, will continue to edit the combined publication, which is to be known as *Factory Management & Maintenance*.

News of the Avenue is to be a new weekly paper, running in competition to *Women's Wear*, which for a long time has been the chief news carrier of the cloak and suit trade. The new one is sponsored by Phil Frank, and will be similar to the other.

Pet Dealer has shifted from 15 Park Row and is now at 63 Beekman Street. It has been reported as being very slow pay for some time . . . *Printing* has cut its issues in half and will now appear only once a month instead of twice. News of the graphic arts and timely special articles for the industry make up its content. Address: 41 Park Row. Editor, Charles C. Walden, Jr.

• Just at present, *Grocery Trade News*, 79 Madison Avenue, offers no market. Correspondents are already assigned where needed, and the rest of the magazine is prepared by the staff. Carl W. Dipman is the editor.

Chain Store Age, 93 Worth Street, is now paying by the space instead of the word. Rates in effect: Feature articles, 60 cents a column inch; merchandising ideas, 50 cents a column inch; photographs, 20 cents a column inch. Rates will go up, the editor hopes, as soon as business conditions generally improve and make this possible.

• *Illustrated Milliner* is stocked on material at present, but will be buying again later. Virginia deM. Hilton is editor. Address, 105 West 40th Street . . . *Plastic Products* is the new name under which the consolidation of *Cellulose* and *Plastics* and *Molded Products*, now appears. William Haynes publishes this at 25 Spruce Street. This trade paper goes to industrial users of lacquers, artificial leathers, plastic materials.

Little, Brown & Co., Boston, Mass., announces another \$10,000 prize novel contest, closing March 1, 1934. . . \$5,000 outright prize money and the balance advance on royalties.

Minneapolis Notes

By ORMAL I. SPRUNGMAN

GREETINGS, scribes, from the land of lakes, parks, bridges — and Swedes!

The only thing that's breezin' around our corners these days is that old gal—Spring! Honest, though, we've got something more up here in Minneapolis besides farm mortgages and fishin' yarns. We boast a Paul Bunyon handful of editorial offices with check-signing complexes.

• Located atop the sixth floor of the Sexton building, beyond the hubbub of downtown streets, *Fawcett Publications, Inc.*, offers enterprising free-lancers an excellent range of markets for scripts varying from jokes and scientific "shorts" to true cases of crime and love. Roscoe Fawcett is editor, and Jack Smalley, managing editor, of the following magazines which get their mail at 529 South 7th Street:

• A cut in price and a thinner book have decreased the manuscript purchases of *Modern Mechanix and Inventions*, according to Donald G. Cooley, chief of a staff of specialists who edit the magazine. The maximum length for illustrated feature articles has been reduced from 2,000 to 1,500 words, and the best length is now 1,000 words.

• "We are always looking for unusual photographs of a scientific and mechanical interest, illustrated 'shorts,' and how-to-build articles with diagrams and photos of a home workshop appeal," Mr. Coley told me. "Mechanical items, sensational in nature, which may be played up on the cover, are hard to get. We pay much better than average rates for such material. Little items which appeal to every householder will interest us, while technical stuff and heavy airplanes and motors are definitely out."

A new department—"1001 Ways to Make a Living"—offers contributors \$1 to \$5 apiece for each practical money-making idea published. Keep 'em short—with or without photos. The recently innovated "Hobby Department," devoted mainly to stamps and coins, is largely staff-written and offers free-lancers few possibilities.

- Boil your copy if you write for *Modern Mechanix and Inventions*. Payment is very liberal on acceptance according to the value of the idea rather than its word-length. If you deal with Fawcett's, ten days is the longest you have to wait for a check or rejection.

Mechanical Package Magazine has suspended publication until fall, and no submissions are being encouraged. The last issue was number four.

- Fawcett's also publish *How to Built It*, *The Flying Manual*, and *Handy Man's Home Manual*. These editions consist entirely of reprint material and offer no market to writers.

Golfer and Sportsman (formerly *Amateur Golfer and Sportsman*), edited by Virginia Safford, wants to buy short, sophisticated verse and short humorous sketches. No fiction, photos or cartoons are desired. Special feature articles on sports and personalities are prepared only on assignment. Again, the value of the article determines its purchase price, but checks are mailed promptly.

- If you've really got something to confess, Fawcett's *True Confessions* is looking for first-person romantically-told tales which stress the love interest. An average issue of this book will carry ten stories, including one man's confession, an article and one or two serials.

Hazel Berge, assistant editor, adds: "Sensational true fact stories of the confession type, running 4,500 words and accompanied by action photos, are desirable. Short articles dealing with present-day morals will appeal to us, but they must concern subjects which will interest young boys and girls. We prefer, though, to be queried on all article ideas. Our serials are nearly all solicited, and unless the writer has sold us a number of shorts, it is practically impossible for him to sell us a serial."

True Confessions is out of the market for verse at present. Miss Berge prefers serials of 15,000 words, broken up into three equal parts, carrying a brief first-person synopsis of each preceding installment. Payment is made promptly at 1½ cents a word.

- Douglas Lurton, assistant managing editor of Fawcett Publications, says he can't understand why more first-class writers don't aim at the detective books. *Startling Detective Adventures*, for example, is wide open and buying steadily from type-mas-sagers who can produce fast-moving yarns based on true, striking crime cases.

"At present we want short, snappy stuff, 800 words and up," said Mr. Lurton. "We are always looking for inside stories of true criminal cases, full of suspense, told under the byline of an important officer or criminal connected with the case. Striking photographs are essential, and we always prefer the specific case to the general article."

Intending contributors who have something "hot" should contact the editor, asking for the case outline blank. The longer stories run 4,500 to 6,000 words, but—mind this!—*don't pad*. Payments on acceptance averages one cent a word and up, while \$3 is the minimum price on published photos.

- Tapping the manuscript safe for its contents, *Battle Stories* recently reappeared on the newsstands as a one-shot. The possible return of *Triple-X Western* and *Battle Stories*, suspended Fawcett Publications, is indefinite at this writing, and authors are urged *not* to submit material to either of these magazines until further notice.

Up until a few months ago, the three Fawcett movie books—*Screen Play*, *Screen Book* and *Hollywood Magazine*—were almost entirely staff-written. A recent change of policy has thrown them open to free-lancers. However, the writer who does not live in Hollywood or have some source from which he can secure actual fact interviews or articles should save his postage.

"While unsolicited manuscripts are occasionally bought, most work is done on assignment," Carl Schroeder, assistant editor, explained. "We are mainly in need of stories with a news theme and stories that deal with the most important players. If intimate photos can be procured direct from the star, we prefer that these accompany the article."

- Read these requirements carefully! *Screen Book* concentrates on stories and

interviews, tabloid style, running 1,000 to 1,500 words in length. *Screen Play* regularly buys personality stories, and, occasionally, a life story. *Hollywood Magazine* is almost entirely pictorial and, for the most part, staff-prepared. Nevertheless, this book is open to three stories each month from outside contributors.

Mr. Schroeder urges writers in Hollywood to consult J. Eugene Chrisman, western editor, for aid in developing their story ideas. New York writers may seek help with their assignments from *Screen Book's* new eastern editor, Frederick James Smith, formerly with *Photoplay*. Payment averages from \$50 to \$125, on acceptance, depending on the story's merits.

- Practical jokers with a literary slant can capitalize on their quips by submitting them to any three of Fawcett's humor magazines.

"*Smokehouse Monthly* and *Whiz Bang* have very similar requirements," Editor E. J. Smithson told me. "Just now we especially need full page humor stories around 250 words. We can always use clever epigrams, jingles, cartoon suggestions and other short features. Humor items bring \$1 to \$2 apiece. Cartoon ideas are worth \$2, while half and full page drawings bring \$5 and \$10 respectively."

- *Hooy* is wide open to any type of humorous cartoon (wash preferred), and cartoon ideas, accompanied by rough sketches—but no burlesque ads! Payment varies from \$2 to \$5 for cartoon ideas, and \$5 to \$20 for acceptable drawings.

So much for the Fawcett publications mentioned above.

- You don't have to sling a mean brush to make the 31-year-old *Calgary Eye-Opener*. They're also in the market for cartoon ideas as well as funny verse, epigrams, jokes and gags of the "he-man" type. The report is prompt, and accepted material wins a check in two weeks. W. C. Mahoney is the editor who looks over his scripts at the Bob Edwards Publishing Company, 16 North 4th Street.

Coo-Coo, also a Bob Edwards product, is no longer in the market. Nor on the newsstands for that matter.

Better tune out *Radio Record*, 301 Tribune Annex. H. H. Cory, editor, reports that this northwest trade paper gathers its own news, and receives its editorial contents from the publicity offices of national manufacturers. Free-lance contributions are being returned.

- *Twin City Furniture Digest*, 311 Fawkes Building, will pay ½ cent a word on publication for 1,200-word articles of interest to the northwest. Retail selling, stock-keeping, cost accounting methods, window display, collection systems, budget control and special selling events are subjects that will click with Grant Williams, editor of this trade paper.

Mr. Williams also edits *Mid-Continent Mortician*, same address, which goes out to funeral directors. While technical in nature, articles or interviews on embalming, public health, cost control, mortuary music, mortuary advertising, and public health relations are eagerly sought. No humor. Photos pertinent to the writeup are used, but all news is gathered by the staff. Similar rates prevail, and queries are always invited.

- Save your postage on the following magazines, which are entirely staff-handled: *Auto-Facts*, 1417 Hennepin Avenue, is a monthly used-car bulletin, and not in the market for free-lance contributions. . . . *Modern Medicine*, *Journal-Lancet* and *Dental Review*, edited at 218 Essex Building, carry articles written only by authorities. . . . *American Journal of Optometry*, 1501 Foshay Tower, has more material on hand than it can ever use, according to Dr. J. I. Kurtz. . . . *Greater Amusements*, 802 Lumber Exchange, shifting from weekly to semi-monthly, writes its own book. . . . *Improvement Bulletin*, 820 Lumber Exchange, has 45 trained newspaper men and women as correspondents in seven states, handling all the news and special features on assignment. There just isn't any room at present for free-lancers, says Editor Frank R. Cook.

- If you can pound out a technical article on the merchandising end of the flour milling industry—one that's so good that Editor Carroll K. Michener wouldn't reject it without some misgivings—you stand a chance of breaking through the editorial doors of *The Northwestern Miller*. But it's got to be good!

On the fourth Wednesday of each month *The Northwestern Miller* and *American Baker* appears in an enlarged edition. Technical articles on commercial baking problems, illustrated articles on progressive modern plants, merchandising methods and attractive window displays are included.

Feedstuffs wants technical articles on problems and developments in the feeding-stuffs industry, merchandising, advertising innovations and window displays. An established staff of correspondents is maintained to handle all news.

- These above three magazines are all grist from the Miller Publishing Company, 118 South 6th Street. Articles bring around one cent a word on acceptance, extra for photos. Query before submitting material.

Commercial West, 445 Rand Tower, uses 1,500-word articles on financial, business and industrial matters. Query the editor if you specialize in slinging factual data. You'll be paid for your efforts.

Greeting-card poets will find a paying market with the *Buzza Company*, 1006 West Lake Street. They're seeking mottos, sentiments in season and out, and an entire range of greetings for all occasions.

- Outdoor writers who have long-accepted yarns resting with *Sports Afield*, 203 Boston Block, are going to get a doleful surprise. Robert C. Mueller, youthful editor of "America's Oldest Monthly Outdoor Magazine," told me that he is planning to shoot back to their owners most of the accepted but unpaid-for scripts which have been resting in the files for more than a score of months.

Mr. Mueller has enough material on hand to last for several years, and present purchases are being made only on order from special fiction writers.

If the present situation swings upward as it must, a number of local trade journals will likewise be in a buying mood again. Gene Stratton, editor of *The National Grain Journal*, states that he receives daily plenty of good free-lance material, but regrets having to reject it. . . . Same thing goes for *Cooperative Manager and Farmer*, 7 Corn Exchange Building. . . . *Automotive Journal*, 320 Plymouth Building, offers no market to outside contributors. . . . *The Small Home*, edited by Robert L. Jones at 1200 Second Avenue South, has lapsed publication since last August, but hopes to come back in the spring. In the meantime, they are returning all manuscripts.

Platt B. Walker, editor *Mississippi Valley Lumberman*, 1011 Lumber Exchange Building, wants articles pertaining to lumber and its uses. The subject-matter should deter-

mine the story's length, and payment corresponds to its worth. Photos are sometimes used—but no fair typing on *pulp* paper!

The Minneapolis Tribune is well-supplied with features and photos from syndicates, and is not buying from free-lancers at present. . . . WCCO Radio Station, with headquarters atop the Nicollet Hotel, is "always glad to see anything new," but —note this—is not in the market for purchases. . . . WDAY is no longer located at 2016 Foshay Tower. . . . *Short Short Story Magazine*, 314 5th Avenue South, blossomed forth as a one-shot, then leaped back into oblivion. . . . *The Northwest Syndicate* has deserted 416 Hodgson Building—no one seems to know where!

(Boston trade journals on page 55)

National Playwriting Contest

The Prairie Playmakers of Omaha, Inc., will award \$100 for the best play submitted to their contest.

This organization expects to produce four original long plays and possibly a few one-act plays during the season 1933-34.

In an effort to interest amateur playwrights, *The Prairie Playmakers* are conducting a nation-wide contest, beginning March 1, 1933, and closing August 1, 1933, and will give an award of \$100 for the best play submitted. The organization plans to produce the winning play and possibly others that receive honorable mention, if satisfactory arrangements can be made, contestants submitting with this understanding in mind.

Judges of recognized standing in the dramatic world will pass on manuscripts.

Plays must be original and must not have been produced up to time of announcement of award.

Each play must be three acts, or the equivalent, and of two-hour playing duration.

Name of author must not appear on manuscript. Name and title of play must be typed on separate piece of paper, placed in sealed envelope and enclosed with manuscript.

All plays must be in the mail and so post-marked by midnight August 1, 1933.

Address all manuscripts to E. M. Hosman, Contest Chairman, *The Prairie Playmakers*, Municipal University of Omaha, 3612 North 24th Street, Omaha, Neb.

Genuine Character Writing

By LAURENCE D'ORSAY,

Author of "Stories You Can Sell," "Landing the Editors' Checks," "Writing Novels to Sell," "Mistress of Spears," and stories and novelets in over twenty national magazines.

"Imogene Gwendoline Tubbs stood talking to Mr. Gustavus Cohen, the floorwalker, at her counter in the Mammoth Department Store. She had red hair, sea-blue eyes, a thin but graceful form, black eyebrows, and well-shaped coral lips. Her cheeks were pale with the usual unhealthy pallor of the shopgirl. She wore a black dress, tight fitting, with a broad white collar and white cuffs."

THIS is a typical effort of a novice writer to paint a young woman, whom he doesn't even see himself, so that the reader will see her. It is taken from an oft-rejected story, one that will never be sold in anything like its present form.

Can you see Imogene? I couldn't, although the writer went on to give further details of her supposed physical appearance and clothing in two long paragraphs. Having done that, he proceeded to take an inventory of Gus, mentioning his tie, his coat, his patent-leather shoes, the crease in his trousers, his nose, his eyes, his ears, his complexion, his watch-fob, the way his hair was parted, and many other things that were supposed to strike one's vision when viewing him. Yet one read nearly a whole page and knew no more about Gus than when one started. He wasn't a man. Like Imogene, he was a list of this and that.

While Imogene and Gus were being catalogued and described for the reader—a matter of two full pages because the author felt it necessary to mention the girl's eyes and other features more than once—*nothing happened*. No story was started; no action was commenced with the object of making the two look like interesting human beings in some entertaining kind of a pickle. The writer made the common but fatal mistake of supposing that his characters *were* inter-

esting to his reader at the very start of his story, although utter strangers, because they fascinated his own mind through his knowledge of what he finally meant to do with them.

Therefore, the reader, who didn't share that knowledge, should be eager to learn what clothes these strangers wore and what their noses, eyes, and ears looked like. At that, this writer was better than many. He did show in his first sentence who his characters were and where they were. That is often omitted.

A good, experienced writer pays little attention to the actual outward appearance of his puppets, especially in a modern, swiftly moving short story. He knows that the so-called "photographic descriptions" do not photograph or describe. They only give the character a coating of words; they hide him from the reader by a cloud of phrases. The good writer, striving to conjure up a picture of a man, tries to make significant action and illustrative conversation show what kind of a man he is presenting.

Let us see if we can do this with Imogene and Gus. The reader should be more interested in what sort of a girl she *is*, and whether the floorwalker is doing her wrong, than in a list of her clothes and features, or even the forced pathos of her pallid cheeks. (The ingenious young author forgot that shopgirls, like other girls, commonly paint the lily.) Here, then, are Imogene and Gus, acting and talking and trying to show themselves to the reader:

Imogene's blue eyes flashed the fires of war. Her red hair, a danger sign in her little world, would have bristled like Pussy's fur but for the restraint of that lovely permanent which now costs

a poor shopgirl only two-fifty at Madame Hor-tense's Betty Boop Beauty Shoppe. Her fingers broke the string of the parcel on her counter with a savage, nervous jerk. Pity it wasn't that fresh guy's neck!

But she could see that Mr. Gustavus Cohen, floorwalker of the Mammoth Department Store, did not tremble at her frown. Gus—the fat slob! —looked like he was thinking he'd seen 'em mad before, but it didn't mean a thing.

"How's the world this morning, honey?"

"The world has too many people in it," Imogene stated in a tone that wafted the chill of Arctic wastes through the stuffy store. "One too many."

"Aw, now, don't be snooty! You didn't have to chase off that way last night. I only had a coupla drinks. A man wants a little handling, y' know. A girl must use tact. But you'll learn, baby, you'll learn! Just run around with me for a while an' get wise."

Imogene's stony stare travelled slowly from the floorwalker's expansive smile down to his glistening patent-leathers. God be good to girls! This total loss thought his grin was slaying her!

"I don't run around with men who need handling," she informed the optimist. "I like men who can handle themselves."

Do you get any better idea of a possible Imogene, a possible Gus, and a possible story about them from that passage than you did from the first paragraph, which was a fair quotation from about six hundred similar words?

ASKING the editor for an article on this subject, a subscriber wrote:

"I've read some stories in which the characters did not seem real, especially my own. In others, the people seem to step right out of the pages and say 'Hello!' There is a good reason for this. It doesn't just happen by accident and chance. There must be some way, some definite method, of making your characters live persons—people you would like to meet, or those you would run from, if they are supposed to be that kind. What is the trick?"

Like everything else in the writing of fiction, the trick is to use your head. Common sense, imagination, and sound judgment should combine to give you a vision of your reader as well as your character. You have to interest the former in the latter very



swiftly. If you don't, he'll pass on to a story in which the character steps out of the opening and says "Hello!" And if the reader is an editor, as he must be at first, he will pick up a rejection slip for you.

Always remember that your reader cares nothing about this character that interests you. His sympathy, concern, and eagerness to read have to be aroused. You cannot *safely* assume such interest, as so many novice writers do. Like every experienced author, you must go to work to *create* it. Since stories are about human beings, you must try to flash on the screen of the doubtful reader's mind a swift moving picture of one or more living human beings; persons who are actually doing something or saying something or thinking something very vital to them, *and also to the reader* through the bonds of common experience, observation, sympathy, and understanding. Good development of plot is essential, but, after all, one isn't interested in what happens to the characters, and still less in what they look like, unless one is first concerned about the characters themselves, hoping they will triumph or "get it in the neck" as the case may be.

The action that characterizes the puppet, both at the start and throughout the story, need not be wildly exciting or melodramatic. That depends on the nature of the yarn, what you are trying to do in it, and what types of humanity you are striving to portray. Here, given in the first paragraph of a story which appeared in *The Atlantic Monthly*, is a very simple moving picture of a woman at her commonplace daily tasks. No attempt is made to describe her or her dress, but her characterization is definitely commenced by the author because her actions in her familiar environment are clearly stated one by one.

"Anna Lee Bolton opened the oven door and shoved in two pans of golden cornmeal batter. It was nearly four, and the children would soon be in with eager appetites. She moved her sewing-basket from the long kitchen table covered with cracked white oilcloth, unfolded a red-checked table-spread, and with several shakes placed it smoothly over the cracked surface. She took six plates of various designs from the cupboard and set them in their respective places; and then, because Anna Lee was tired, or because her body, mind and soul all ached from weariness, she sat down and cried."

That's simple enough, isn't it? Anybody ought to be able to write like that. But do you notice the trick? The author actually sees Anna Lee doing certain things in her kitchen, and he says in simple but definite words what those things are. He presents her immediately as a human being in human action. In the next paragraph, he shows that she is a young woman of twenty-three, who has been keeping house for her stepfather and his four children since she was fifteen. The effect of the story depends entirely upon making the reader feel sorry for Anna Lee and glad when her dramatic problem is happily solved. Needless to say, this means that she must seem like a real person to that reader, a girl he can see or imagine or recognize. And yet, in the entire yarn, there are only two sentences at the end which attempt even the sketchiest description of her personal appearance—"The yellow light from the smoked globe of the lamp accentuated her wanness and fatigue. Her cheeks were flushed; her eyes swollen."

IN THE opinion of the editor of *The Atlantic Monthly* the author succeeded in making Anna Lee step out of the pages, for they certainly wouldn't have bought a story of this type unless they thought she did. But he never said what she looked like even generally, still less in detail. He tried to make her real by what others did and said in connection with her, and by her own actions in the story. He even managed to do without the character's own talk, usually a chief factor in convincing delineation; for Anna Lee only speaks five words to her stepfather and sixteen to herself in the entire yarn.

Now, let us try, for the sake of illustra-

tive contrast, to handle this *Atlantic Monthly* character as one of those descriptive photographers might. How's this?

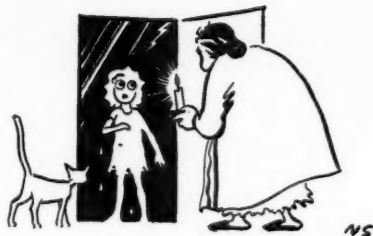
A young woman of twenty-three years of age, named Anna Lee Bolton, was busy in the kitchen of her cottage one afternoon, making preparations to serve supper when the children came home from school. She was about five feet three inches in height, and rather thin. Her eyes were of a deep hue of cerulean blue, shaded by dark eyelashes. Her nose was small, delicate, and well-formed, with just the slightest hint of the *retroussé*. Her forehead, broad and low beneath its canopy of nut-brown hair, was already creased by a few fine lines—the wrinkles of worry in the incipient stage. Her cheeks were pale, and her figure drooped slightly. She wore a clean blue and white gingham dress. One of her low-heeled shoes was patched, and there was a small crack visible in the toe of the other one."

There you are! I have said she's in the kitchen, and I have tried to say in detail what she looks like. Do you see her in those eight sentences? I don't; I only see the *words*, the old-fashioned, outmoded, conventional descriptive phrases, deliberately chosen because they are so typical of the inexperienced writer's efforts to characterize "photographically."

HERE is another story, "*Dynasty*," also printed in a great magazine. It opens with a little girl coming to the grandfather who has never seen her, because he disowned her mother. There is a little touch of descriptive characterization of the child. Then the wealthy, temperamental, warm-hearted Jewish merchant, whose bark is much worse than his bite, paints himself for the reader by his words, actions, and reactions. He is not described at all.

"One wind-swept October midnight, there came a sudden ringing of the doorbell that aroused the sleeping household.

"Rosa Feigleman, hastening down, a bathrobe hurriedly thrown about her shoulders, admitted a driving scud of wind and rain, and a girl—a shivering, dripping, miserable little creature who peered up with black, liquid eyes at the startled house-keeper. About eight years old, she was poorly developed, and protected against the fury of the storm only by a sagging, rain-soaked sweater, sizes too large for her.



"Adolph Baum, padding down stairs, came upon the two in the living room, the waif motionless, with water trickling from her scanty frock and running in little rivulets across the polished floor, while the housekeeper, transfixed, stood staring at a soggy note in her hand.

"With an exclamation of impatience, Adolph Baum snatched the message from Rosa Feigleman's fingers and rapidly scanned it. As the import of the words beat into his mind, he put out his hand as if to steady himself. After a moment, he turned to the housekeeper.

"'Off mit the disgrace!' he bellowed. 'Out of mine house before—' Words failed him, and he mouthed unintelligibly. When at last he spoke again, his voice was high-pitched and he gestured wildly.

"'Miriam's *maedel!* No place she hasn't got to send her but to me! All these years she asked it of me nothing—why should she think she's got it the right to ask? She made her own bed; she should lay on it, undt'—his voice broke for an instant—'die on it! Take care of Sara, she says! The black year take her!'

"He crumpled the paper into a ball and hurled it into the corner. '*Raus mit ihr!*' he roared. 'Make the door shut after, I tell you! For why should I have mine house made dirty mit a shame? Throw her into the street, I say! You won't do it what I told you?'

"The housekeeper took a step forward and hesitated.

"'I—I can't, Mr. Baum,' she quavered. 'I—'

"'Oh, you—can't! You should see me do it mineself, then!'

"He advanced, hands raised, eyes gleaming. At the threatened onslaught, the pitiful little figure collapsed and sank in a wet heap at his feet.

"He stopped short, with fingers twitching and breath coming in asthmatic puffs. He bent over her—and slowly from his angry face the cloud lifted, and a look of puzzled curiosity took its place. A smile, delayed in its dawning, loosened the taut muscles around his mouth.

"'Not enough to eat!' he muttered in his throat. He turned to the housekeeper. '*Dunkopf!* You stand like a flat tire, instead—' Failing to find a suitable simile, he floundered helplessly. 'I say, are you so weak mit the back that you can't take

the baby back to the kitchen like I told you?' He snatched up the pitiful bundle of dripping clothes, scrawny arms, and thin legs, and laid her down before the warm range. 'Do something—get rugs—make brandy—make hot soup—make everything you ain't doing!'

"A sob was in his throat. Miriam's *maedel*, here like this! And Miriam had been the apple of his eye before she brought the shame on him."

If you can't see the choleric but kindly old Jew, the child, and even the housekeeper, you haven't the imagination, perception, and sympathy to write a good story of your own. Yet only the child is described at all, and she only in general terms with the object of showing the situation and evoking interest in her plight and Adolph's consequent problem.

Do you think the story would be improved if we started it this way, instead of making Adolph swiftly show what kind of a man he is by his words and acts? (I will try to adopt the familiar "he was" and "she was" style of the novice.)

One stormy October midnight, Rosa Feigleman, the housekeeper of Adolph Baum's Riverside Drive mansion, was awakened by the sudden ringing of the doorbell.

Rosa Feigleman came downstairs to open the door. She was dressed in a blue satin bathrobe, tied with a gold cord from which hung two tassels of silver thread. She was a stout Jewish woman of about fifty years of age, with strongly marked features . . .

(If you know what "strongly marked features" mean, dear DIGEST reader, you are much more intelligent than myself. I've read the phrase a thousand times, but it never meant a thing to me.)

Her eyes were of a dark brown hue that shaded into blackness. (That's asinine, too.) Her skin was a dark brunette tint, and she might have said with Othello, 'Mislike me not for my complexion.' (These photographers love a hackneyed quotation for a little bit of variety!) Her hair was thin and straggly, for she had not had time to arrange it with artificial aids as she did in the daytime.

"Rosa opened the front door. There, standing in the pouring rain, she saw a girl of about eight years of age. The child was dressed in a wet, bedraggled skirt and a sweater that seemed to be too big for her. She was thin and pale, and her eyes were big and black. She was wet through, for it was raining, and she had been out in the rain a long time.

"Rosa brought the girl into the house and ushered her into the living room. In a few moments, Adolph Baum, the master of the domicile, came downstairs to them. He was a stout, plethoric, full-faced man of about sixty years of age. His complexion was a ruddy olive, shading by turns into ivory and purple as his emotions swayed him . . .

(May the Muse forgive me for writing such twaddle about a human chameleon! It is an exact quotation from a much-rejected script on my desk.)

His nose was bulbous and slightly convex. His eyes were small, piercing, dark, and deeply set beneath bushy eyebrows. He was nervous and excitable in his movements. He was dressed at the moment in a red satin bathrobe, open at the neck to disclose blue and gold silk pajamas. His feet were large, and they were encased in a pair of brown carpet slippers . . .

Must I go on?

It's cruel and unusual punishment to write this way. But I don't mind suffering if you get the idea.

Let's try again. Both ways. "*Snowbirds*," the story of two "coke-heads" who tried to snatch a moment of happiness under the shadow of powerful, evil forces threatening to overwhelm them. Here's the start of the published story:

"Manny taught her to take it. Where *he* learned it hardly matters, for he was such an ugly little cripple that he had every right in the world to take anything he wanted to take. The stronger the better, some said.

"In a way, it was beautiful. The way that Jerry learned to take it. It was the one golden dream in her scarlet young life.

"She had heard him singing in the dusk, just before lighting-up time, as she passed along the narrow hallway of the tenement in which they both lived. A strange, unforgettable refrain, which repeated itself over and over again. She had gone to him. She was used to going to men. If the singer had been a woman, she would never have done it.

"Say, kid, that's sure some tune,' she remarked, by way of introduction.

"You don't hear what I hear. If you did . . . oh, boy! You'd never let me stop,' cried Manny, in a suppressed whisper, his ghastly, ugly face lit with an unholy ecstasy."

Could a story be more heavily handicapped from the selling angle? Dope. Even condoned!—"in a way, it was beautiful." An

ugly little cripple for a hero. A young prostitute for the heroine. What a marketing proposition in the face of the well-known editorial taboos!

It sold. Needless to say, it sold to a very high-class market, for no other would have taken it. The editor took it because Manny and Jerry seemed to step right out of the pages and say "Hello!" to him.

Let's write it for the rejection slip. We needn't write much before we make sure of that.

Manny Silverstein taught Geraldine O'Connor to take cocaine, which is termed "snow" in the parlance of the underworld. Manny was a misshapen cripple, with huge shoulders and arms, but with legs that had wasted away until they were like those of a little child. Consequently, he could not walk, and used crutches. His face was much scarred and extremely ugly. His nose was broken, his ears were large and flat, and his mouth was wide and thick-lipped.

Geraldine, commonly called "Jerry" by her friends and acquaintances, was a bold-faced young woman of about twenty years of age. She was walking along the hallway of her tenement house when she first met Manny. She was then dressed in a blue serge skirt, a tight-fitting red sweater, and a white tam-o'-shanter cap. Her figure was one of youthful grace and vigor; her face, naturally pretty, was much bedizened with rouge, lipstick, and mascara; her eyes were hazel; her nose was small and delicately chiselled; her mouth was a veritable cupid's bow when she allowed its hardness to relax into a smile, as she now did at the sound of Manny's voice raised in a song . . .

At last we have reached some hint of action which may characterize the characters; some vague suggestion of possible interest that may be coming. But it's too late. The editor's bright young man—the first reader—yawned when he was told that Manny had to use crutches because he was a cripple, and yawned again when informed that Jerry's nose was delicately chiselled. (Like myself, he doesn't know what that delicate phrase meant). So he picked up a rejection slip before he found out that Manny was singing, and Jerry listening with delight.

If you want to please an editor, make your heroine wring her handkerchief when she's upset. Don't just say she's feeling nervous.

Make a brutal man kick a puppy or smack a little child without due cause—if there is ever any due cause for smacking a child except the perfect reason of hot-blooded anger, as George Bernard Shaw so wisely contends. Don't tell your reader the man is a brutal man with a red face and evil eyes, and then expect to be believed. That isn't convincing, and it doesn't paint the man in the ugly colors you wish. You must paint him by his

own definite words and acts, and by the way other characters shudder at him or get mad with him. Similarly, your hero should go to work as a hero before you have typed many lines, if you are introducing him in your start. He must do something decent, say something fine, and make himself interesting. That is characterization. But when you describe his appearance in minute detail and say he is a hero, you are only writing words.

Boil It Down ~ A Saga in Blue ~

By HORACE WADE

(Author of "Great Scott," "To Hell with Hollywood" and other novels.)

A BLUE pencil—like a machine gun, I have watched it mow down whole regiments of descriptive adjectives.

Yet, like the Angel of Death in Biblical lore, it spared the Israelites, paraphrased to mean the hard-hitting, homely words of Anglo-Saxon origin.

Fortunately I met the Blue Pencil early in my literary work. Better still, the hand that used it was a capable one, schooled in handling cubs with a yen for airing their untamed "vocabulary" of words of learned length and thundering sound.

It would be tempting Providence for me to lecture seasoned, war-scarred veterans of the vocabulary on how to "go over the top." My comments are addressed to youngsters (measured in acceptance checks) with an "itch to write."

SOME twelve years ago the San Francisco *Bulletin* carried a cartoon. This was shortly after my novel, "*In the Shadow of Great Peril*," appeared, written by me at the ripe age of eleven years. The cartoonist sketched F. Scott Fitzgerald and myself in knickers, seated at a table reeling off page

after page of "thrillers." A woman stands by with a baby in her arms. "Please," she asks, "can my child have a job writing a book?" An insert showed a venerable gentleman, with long gray whiskers cascading down his aged bosom, sagely observing: "And to think I've been gathering data for sixty years to write a novel!"

This "crack," if I may be pardoned the vernacular, was but one of many that my youthful venture in "literature" invited.

Written at an age when most boys are playing marbles my first novel attracted attention internationally. I was almost at once asked to write a series of interviews for the *New York World*. A reporter and photographer accompanied me on my trips everywhere to "interview" notables—Judge Gary, Edison, Depew, Rockefeller and others in the spotlight. I had a good memory, and this had helped me hold onto lots of gaudy adjectives. I was given a little desk, and told by City Editor Clark of the *World* to write my stuff. With bland and child-like simplicity I started to "knock 'em cold." My description of Thomas A. Edison ran something like this:

"He is a magnificent man, big as a Chicago cop. Glittering genius shoots fire out of his eyes, and when he blows his nose it sounds like peals of thunder. His magnificence is enthralling, gorgeous. It's too bad he is deaf, for deafness is full of pathos, etc."

City Editor Clark read my story as I stood by awaiting bouquets. Hadn't I drawn on my store of beautiful adjectives and resounding participles, living up to the *World's* announcement that "America's boy literary prodigy" would "amuse and delight the *World's* readers"? What more could Mr. Clark ask?

"Sit down, Horace," he said firmly, "while I edit this copy a bit."

With horror I saw his blue pencil stab my pet adjectives to the heart.

"Take it back now," he finally said, "and write it over. Use simple words—the simpler the better. A 'fine' man is better than 'magnificent,' and as long as I am editor the words 'enthralling' and 'gorgeous' will never sneak past this desk."

On down the line he went, pointing out changes. I returned to my desk cut to the quick. Resentful and convinced that City Editor Clark was nursing a grrouch of which he had made me the victim I determined to give him a dose of his own medicine. I used monosyllables, straight-forward language. I took the shortest route home everytime. But when I handed the new copy in to him his face brightened.

"Fine, boy," he said, "that sounds real—written out of yourself!"

That was lesson number one.

THEN came Gethsemene and the crucifixion. William Randolph Hearst had been attracted by my New York *World* feature stories. He had also happened to be in Hollywood when one of his newspapers, the Los Angeles *Herald*, ran an "interview" I had had with Sir Gilbert Parker, the Eng-

lish novelist. He wired the Chicago Evening *American* to sign me under contract if possible.

Was it possible? Boy!

At the age of twelve I became a feature writer on the Chicago paper, a connection which lasted to my seventeenth year when I resigned to go to Hollywood to write scenarios for a major movie studio. Dante's description of the progress of a sinful soul towards heavenly bliss, the tortures endured, in part mirrors my "novitiate" as a "feature writer." The *American* ballyhooed me in their columns, on billboards, in street cars. Full pages were taken in the Chicago *Tribune* and *Herald-Examiner*. So I, a Hearst-made nine-days' wonder, sharpened my pencil.

At the same time the City Editor of the *American* added a finer point to his blue graphite, and under his bushy eyebrows, had I been observant, I might have caught a wicked gleam. All the hullabaloo about me had, I fear, enlarged my ego bump.

I had a "swollen nut," in the parlance of the street. Had a band struck up "*Hail to the Chief Who in Triumph Advances*" my feet would have beat in time. I shall never forget my first assignment. It was to visit the Chicago Historical Society and write about the momentos there preserved concerning George Washington, inasmuch as it was February 22nd. The *American* had arranged with the officials in charge to show me these relics of our first president. I had my note book and went from relic to relic, paying little attention to what my guide told me, and now and then jotting down notes, scrawling and unintelligible to anyone but myself.

"I have enough," I majestically told my cicerone.

"You've made very few notes," he suggested kindly.



"I saw everything, and I have a good memory."

Bursting with importance, the "observed of all observers," I strutted to my desk, laid my notes upon it and began to do the "hunt and pick" act with the keys of my typewriter. Then it dawned on me that I had taken few notes indeed and that my memory seemed strangely hazy. From within came a still small voice. It said: "Write anything, Horace, you are a prodigy—it must be good!" With this inward monitor urging me on I fell back on my memory and my typewriter began to click merrily. I have preserved that original manuscript. It looks like a jigsaw puzzle.

This is the first paragraph:

"George Washington is the father of his country. He first saw the light of day in Virginia and fought the Revolutionary War. He wielded an unstained sword. It was the same arm he used as when, a small boy, he wielded a hatchet and cut down a cherry tree. The Chicago Historical Society, into which I was ushered today, has preserved George Washington. I saw relics of him and it made me inflate with patriotic pride. He was a magnificent man, etc."

With a confidence born of an egotism nurtured by silly adulation of foolish friends, I handed in my "feature" story. The City Editor, unaccustomed to my "style," read the story twice before he exploded.

"Ye gods!" he crisped, "what did I ask you to do?"

"Write a story about George Washington."

"I did NOT! I wanted a story about the relics concerning him and the time in which he lived."

"I mentioned relics," I said.

He sniffed. "Another thing—what do you mean by 'preserved George Washington'?"

"Kept his memory alive."

"You don't say that. It sounds like George Washington is sealed up out there in a glass jar."

He picked up his deadly blue pencil and began to slash words and whole sentences. When he had finished only the core of my apple survived.

"Now, listen to me," he said. "Go back to the Historical Society and examine carefully



every relic they show you about George Washington. Ask questions. Make full notes. Use your eyes and ears. A reporter reports, he doesn't write essays."

I went back. Under the kindly direction of my guide I made a list of the historical momentos and jotted down his remarks about each. That night, in my home, with a dictionary at my elbow, I wrote the article. I read it to myself with elation. To me it sounded swell, and mentally I visioned the City Editor slapping me on the back, making me stand on a desk and announcing to the reporters (to me, the common garden variety) that "Here's a real writer, pattern your stuff after his." I patted the covers of my dictionary gratefully. What wonderful words it had given me—highfalutin words, full of sound and fury. I felt sorry for the City Editor for having so little appreciation of real literature.

I laid my story on his desk with a lordly gesture that implied: "I guess that'll hold you for awhile." But, sad to say, it didn't hold his blue pencil or tongue. When one wasn't busy the other was. I cannot remember how many adjectives he killed that day. The Bible says "Saul slew his thousands, David his tens of thousands." I was dealing with a verbal David.

And when my story came from the shambles it was so badly mutilated I had difficulty in recognizing it as the beautiful brain-child to which I had given birth with the aid of a dictionary as a midwife. Where I had searched the dictionary for long words, usually of Latin derivation, he had substituted common words in every day use. Where I had spoken of his "Imperial Majesty, King George III of England" he brutally used "George the Third." As I watched him I said to myself, "Literature has no place in a



newspaper office. All a reporter needs is to write like common people talk."

Then the City Editor, currently said to be the best in Chicago, turned me metaphorically across his knee and gave me a sound spanking.

"Listen, kid, you may have written a novel, and it got by. Why? A bunch of owl-eyed profs hadn't told you that fine writing is good writing. You wrote out of yourself and hadn't dug into the dictionary for a lot of words that not one in a hundred uses in daily gabfests. I may be dumb but I've been twenty years in the newspaper game and I've had to trim the combs of a hundred cub roosters as cocky as you are. When I started I, too, had an idea that I had nothing to learn; that a lot of big words meant a lot of graymatter. City editors made a doormat out of me. They used a gross of blue pencils before I saw the light. Now when a reporter dolls up his story with rhetorical flourishes; when he says in ten words what could be said in five or less; when he drags in a bunch of flashy adjectives by the heels, I see red.

"Ever read Bunyan's 'Pilgrim's Progress'? He is one of the big shots of literature, yet there are pages in his book written almost entirely in words of one syllable. You wanted to say George Washington was 'wise' so you go to the dictionary and dig up the word 'sapient.' Now a sapient man is not always a wise man. And to use it at all when a better and simpler word is handy is to make yourself ridiculous. Don't slice your words—hit the ball straight down the fairway. Take this story back to your desk and read it over. Then take your notes and forget Webster."

On my next try I gave George Washing-

ton a break. From a "sapient" man he became a "wise" one; "magnificent" became "good"; "majestic father of our country" was toned down to "great"; and such expressions as "tried in the crucible of war" were simplified. It was a hard job. My pride was wounded and I let go of my bombastic phrases with the same agony of spirit with which a mother gives up an only son to go to the trenches. The story appeared the next day and my professor of English said to me:

"Horace, you must enlarge your vocabulary."

"I know plenty of words," I answered, "but they don't seem to be the right kind."

"Your style lacks euphony and rounded periods," he snapped.

"The City Editor says I must write as I talk."

"Humph! The average City Editor knows nothing of fine writing. Had I the chance to teach them I would insist they study Ruskin, Pater and Henry James."

MY NEXT feature stories (I was assigned to three a week) were loaded with sins of omission and commission. I was sent to interview Calvin Coolidge, a man of few words. I had the devil's own time corkscrewing monosyllabic answers out of him. I padded my story, drawing on my imagination to give to it what I vainly fancied to be "color."

Sometime afterwards I was again assigned to catechise Mr. Coolidge. He said something to me then that I shall never forget and which I pass on to writers with a weakness for "showing off" their mastery of words.

"Horace, I read your interview with me. While you made me speak in a language not my own you got the gist of what I said, BUT try in this interview to say what you have to say in as few words as possible. I never was much for fancy writing. I guess my being reared among a people who say what they do in as few words as possible has something to do with my dislike of playing 'ring-around-the-rosy' instead of shooting straight for the mark."

For five years I was under contract to the *American*, my feature yarns being syndicated to all the Hearst newspapers. Under the tutelage of my City Editor I slowly, painfully began to "get the vision." Not that I eschewed all adjectives, or barred phrases that would be a foil to dry-as-dust articles, but I got the habit of first digesting my facts and then, after dashing off a page, of going over it from a detached viewpoint and slashing it unmercifully. I would get a picture in my mind, as I fancy a painter does before the first stroke of his brush. Then I would keep that picture before me and write.

MY EXPERIENCE with the blue pencil has taught me that the man or woman who has on the tip of the tongue simple, Anglo-Saxon words—the words current in our homes—speaks well and writes well. I had to interview several hundred notables when with the *American*, among them four United States presidents, David Lloyd George, the Prince of Wales and others, each famous for one thing or the other. Very few of these ever used stilted replies to my questions. When they did it was up to me to prune away useless words. If I didn't the City Editor's blue pencil would.

When I interviewed President Harding he used the word "propaganda." He saw that I, only 12 at the time, winced and tactfully said: "If you have a gander and you prop it you propaganda, don't you?" laughing heartily. When my story got to the city desk the head of the "gander" was promptly cut off.

MANY young writers seek jobs as reporters for the experience. Many reporters have become noted authors. I went through the mill, and today thank God for the blue pencil. If you feel that you know it all; that your stories will stand the City Editor on his head; that your "budding genius" will get you over the hurdles, then you are in for a sad awakening. The curse of cubs today is their passion for using big, booming words. When a man goes out to bag a deer he doesn't use a cannon.

Anglo-Saxon words are "action" words. They have the crack and power of a rifle. I wish I knew twice as many as I do. They were born of the home, and homefoks like them. When a writer uses an ornate style, or trots out verbal passementerie, he is stepping on the corns of the rank and file of his readers. Their noses go up in the air and they sniff: "He thinks he's smart."

If you have the gift of terse writing, with a knack of hurrying a story along to a natural climax, you will be the "candy kid" in the City Editor's eyes. If I had only known what I now know and had to learn in the college of hard knocks, I would have escaped some of the wallops my pride got from a City Editor who hated a verbal-spendthrift. Today he is at the helm of a great metropolitan daily. I saw him recently. He was bellowing like a bull of Bashan:

"Here, you, take this copy back and boil it down! This isn't July 4th. Can the fireworks! I want a story, not a high-brow essay. Get action into it! Hurry—only ten minutes to the deadline!"

I glanced at the reporter. He was a young chap, his face crimson and a flash of anger in his eye.

"Young man," I thought, "if you know what is good for you you'll take your medicine with a smile. It will cure you. If you carry a grouch when an able editor or critic tells you to 'boil it down,' you're through."

Synthetic Seclusion

CHILDREN must yell at play. Radio is here to stay. New buildings must go up. And if you shoot that embryonic night club demon next door who is learning to play the saxophone in five easy lessons, you face prosecution. *But have you tried the simple expedient of ear plugs?* You can fashion them out of absorbent cotton, wool, or any similar material. While not entirely excluding sound, they do muffle it to a degree which is sheer delight to the average noise-harassed scrivener. It is surprising how many of us have overlooked this ancient, blessed device. Try it.—B. P.

What One Major Syndicate Buys

Every Week, "The NEA Magazine," 1200 W. Third St., Cleveland, O., is a 12-page illustrated weekly fiction and feature supplement for newspapers. It is issued by NEA Service, Inc., world's largest news feature service. Correspondents and contributors desiring to submit material should be guided by the following rules on subject matter and style.

In submitting material, address The Editor, *EveryWeek*, 1200 West Third Street, Cleveland, Ohio. Always enclose postage and self-addressed envelope for the return of your manuscript in case it is not found available for our use. It must be understood that all material is submitted at the sender's risk.

On feature news material, it is always best to submit first an outline of the story you have in mind, giving specific information as to what photographic or other illustrative material is available, and telling us what has been previously printed on this subject in local newspapers. Then if your ideas look good, we can ask you to submit manuscript.

In submitting outlines and suggestions for features, do not send generalities about "an interesting old man who has had a most unusual adventure." Be specific. Give us names, dates, places, and an actual summary of just what facts your story would contain. This will enable us to check up in our own files and see what has been printed previously on your subject. Also, it will enable us to make suggestions which may be of help to you in preparing your manuscript.

In no case is an O. K. on an idea a guarantee that your manuscript will be accepted. An O. K. on your outline merely means that we are interested in your subject. It is up to you to present a finished product suitable for use.

News feature stories should average about 2,500 words in length, with a minimum of 2,000 words and a maximum of 3,500 words.

The best photographs for newspaper reproduction are 8 by 10 inch glossy prints, but all photographs do not have to meet these specifications. Good clear snapshots in sharp focus and with strong detail and contrast, suitable for enlargement, will serve the purpose.

EveryWeek will return borrowed photographs when correspondents request this favor, but we prefer to have contributors send us photographs which can be retained for our files.

What To Send

The following general types of feature articles are best suited for our use:

Personality Stories: Biographical sketches about people with life stories or achievements of national

interest and having some claim to national fame or national reputation.

Modern Women Stories: Feature articles which reveal the unusual accomplishments of feminine leaders in the arts, sciences or business.

Interviews: Outstanding statements by authorities on some new idea or theory of modern life, morals, psychology, sociology.

Lead Articles: Statements on some outstanding national problem of politics, history, economics. We prefer to have these articles signed by recognized authorities.

Science Articles: Popular presentations of new discoveries in the various fields of science: archaeology, biology, chemistry, aviation, engineering, psychology, medicine.

Semi-News Features: Full accounts of current news of unusual interest, or accounts of unusual angles to big news, or stories revealing unknown facts behind news events of national interest.

These features must be skilfully handled.

EveryWeek closes its schedules six weeks in advance of release date. Semi-news features must therefore be written so that they will be timely and alive when they are released.

As an example, features for the Fourth of July should be in the hands of the editors by May 20. Features for New Year's Day should be in by November 15.

We do not want mere rehashes of dead news—stories that will be six weeks old and forgotten by the time they are released to the newspaper readers.

In submitting ideas and outlines for these semi-news features, it is well to look ahead and consider what will be current news two months from the time you write.

But do not overlook the fact that there are some features which are always news and will be good at any time.

Stories Of Romantic Interest: In other words, refined sex appeal. Any good personality stories, modern woman stories, interviews, lead articles, sport yarns or semi-news features which offer the opportunity for illustration with photographs or sketches of beautiful girls and women, with accompanying stories that are worth printing and worth reading. The demand for features of this type is unlimited.

Signed Stories: Under certain circumstances, contributors may be able to get an interview with a celebrity and present this interview as an article written by the celebrity, although the contributor does the actual writing, serving as amanuensis for the person who gives the statement, but who by press of duty may not have the time to do the actual writing of the manuscript.

EveryWeek will accept articles written in this manner only when the celebrity giving the state-

ment submits to the editors a written release approving the manuscript sent in by the contributor and authorizing its publication under his or her signature and "by-line."

As To Style

In writing for *EveryWeek*, please stick to the impersonal style. We do not go in for the question and answer, first person singular type of story, believing it better for the writer to keep his or her individuality in the background so that the reader may have all of his attention concentrated onto the person written about.

Also, we believe it better to eliminate introductions insofar as possible, jumping into the story in the first paragraph. We believe it just as well to leave out all editorial asides and writers' comments.

In other words, we want a direct, simple, readable style that moves the story right along in one-two-three fashion.

Try to make your stories "one point stories." Set out to explain one invention, prove one idea, reveal one personality, narrate one adventure, elaborate on one theory, give one person's impressions on one subject on which this person is an authority, or give one person's experiences under one set of circumstances.

No rambling essays go. Leave out the literary flights of fine writing. In interviews, never mind about setting the person interviewed in his luxurious boudoir, and don't let him blow smoke rings at the ceiling between thoughts.

Be lively. So much feature writing is heavy, ponderous, dull, hard to follow.

What Not To Send

We want clean features—not scandals, retellings of murder cases, divorce court wrangles, rehashes of police news, repulsive stories of horror, no matter how startling.

Send in no unauthorized manuscript. All stories based on interviews must be submitted to the person interviewed, and a written O. K. and authorization of release from the person interviewed must accompany your manuscript. This is for your own protection, as well as for the protection of newspaper editors using *EveryWeek* Magazine pages.

EveryWeek does not consider manuscript from people using pen names. Contributors sending us material for the first time should introduce themselves in rather full autobiographical letters, giving past and present writing experience and connections as well as several editorial references. This is a formality we insist upon for the protection of editors using *EveryWeek* pages. It does not mean that we do not consider manuscript from young or unknown writers just starting out.

EveryWeek does not wish any writer, old or new, to pose as a representative of NEA Service. Any feature article a freelance writer goes after he must procure through his own efforts, unless he first secures a letter from the editors, authorizing him to act for *EveryWeek* Magazine.

Fiction

EveryWeek wants only original, first run stories, on which it buys first and newspaper rights for the world. No offers of second rights are considered.

We want stories of from 2,500 to 3,000 words.

We do not buy two or three-part stories or longer serial fiction, although we will consider an exceptional series of stories, each story being complete in itself, but all stories having the same set of characters.

We prefer clean and lively romances, adventure, mystery or human interest character stories.

We do not want dialect, gutter stuff, confessional or extremely sexy problem stories.

Stories may be either good comedy or good tragedy, but should not sidestep into farce, melodrama, or the more soupy varieties of sob stuff.

Rates Of Payment

To new contributors, *EveryWeek* pays a minimum of one cent a word, with an extra allowance for photographs. These rates are increased as writers send us more and more material and establish a following.

And the better the material, the higher the payment, always.

Art Work

The majority of *EveryWeek's* covers and illustrations are prepared by NEA Service staff artists. But from time to time we buy from outside freelance artists the following classes of material:

Full page (14 by 19½ inch) front and back cover illustrations in four and two colors.

Special black and white illustrations made to go with a particular news feature article.

As a general rule, subjects should be of romantic interest, or related to the several classes of feature articles listed above.

All art work must be suitable for black and white line or halftone reproduction on newsprint paper, or for Ben Day process color reproduction on newsprint paper.

Rates of payment vary in accordance with the quality of the work submitted and the relative amount of space given to the illustrations on the printed page.

Foreign Syndicates

London General Press, 6 Bouverie Street, E. C. 4, London. W. W. Sayer, Managing Director; S. E. P. Atherley, Literary Editor. Handles articles by and interviews with the outstanding personalities of all countries on political, economic, scientific and general subjects. Articles and interviews are of about 1,000 words in length, and a very high standard is required and maintained.

National Feature Service, 102-105 Shoe Lane, Fleet Street, E. C. 4, London. Specialises in articles by the world's most famous men and women. Also handles good general articles on all topics. Topicality of paramount importance. Articles and interviews are about 1,000 words in length.

Newspaper Features, "Argus" Building, Elizabeth Street, Melbourne, Australia. W. Lingford, F. R. E. S., Manager; Bernard C. Ryder, F. R. G. S., Editor. Supplies feature articles and magazine articles on travel, principally remote parts North Australia, South Pacific and Northern New Guinea to English, American and Foreign newspapers. Articles about 1,000-1,500 words, with photographs on phases of travel, native life, etc.

Newspaper Services, 143-144 Fleet Street, E. C. 4, London. T. Central 1830. Cables: "Nuservs, London." W. Knight-Clarke, Managing Editor. Open to consider special articles, short stories and regular features for syndication to the British and Colonial Press.

Writing Business News

By JO CHAMBERLIN

PICK UP any newspaper published in a town of ten to thirty thousand people. Look through the pages — and try to find any *first rate* business or financial news. Papers which are *capitalizing* on local business facts are as scarce these days as \$50 a week editorial jobs—and I think I know some of the reasons why.

Editors don't run local business news because they simply can't get it. The woods are full of cubs with more ambition than brains. Not one in a dozen knows a potentially good business news story when he sees it, or can write it up when he gets it. Feature stories are tough to write but business notes are tougher. Anybody can write up Rotary lunches or political speeches.

Those straggling inside pages of local newspapers filled with boilerplate and comics are a challenge to the free lance writer or the reporter merged out of a job who has ingenuity and skill. I have just re-checked twenty-five papers in representative cities in ten different states. In but three instances did I find what I was looking for—a well-balanced, readable page or pages of business and financial news. In each of these *three cases I noticed that the pages carried a respectable number of ads along with them.*

Talk about business news and the average reporter thinks of Rotary speeches, typed "public statements" and stupid statistics. For him all business men fall into the salesman and pep-talk types. Company heads are often filled with an irritating sense of their own importance. The reporter re-

sents them—I have myself.

I also know what the local editor is up against. Sure, he ran lots of financial news back in the whoopee days of 1929 when every grocer's clerk and garage hand was "in the market." Now, faced with general economic distress and a tight budget, he thinks that few people are interested in general business. I'm positive he's wrong. Let's take a look at the record.

Tabulations of published articles in all fields show that articles dealing with economics, business (local, national and international), prices, employment, production, tariffs, etc., have increased two to twelve times in the past three years. Now, as never before, has the public been educated to look to business. True enough, the public is not

This is Mr. Chamberlin's first appearance in WRITER'S DIGEST. He is a graduate of the University of Michigan and received his M. A. from the University of London. For eight years he worked with the Cleveland PRESS and then was an associate editor with FICTION HOUSE. He is now with DUN & BRADSTREET'S REVIEW.

interested — taking the mass of citizens — in the *market*—the crying towels have long since been used up—but it has been educated to watch it as a barometer of the nation's business.

Bank and financial news is notoriously hard to write. Anybody can write up a bank run or a bank failure. But it takes a fine sense of *dramatic* value as well as genuine ingenuity to make bank business news. I hold no brief for the bankers—they're easy to blame for hard times. I do say that business today revolves around the banks. Not all their stories are for publication. Bankers are notoriously a lot of gaffers and poor editors when it comes to recognizing a real story. But right now they have the stage.

I have seen a smart reporter make a good news story out of that perennial soporific, the annual bank statement. He took the trouble to find out *why* the cash balance was so good. Behind that row of digits was a drama of business. He played it up in dignified style and got a page one story out of it.

From the financial editor's point of view many of these papers fall into two classes. One carries the usual press association quotations and one or two stories from Wall Street. Others carry little financial, local or business news at all. I don't blame them for saying that readers are not interested in stock market news—considering the way some of it is written—it's just plain "lousy," as John Q. Citizen would term it.

A reporter worth his salt can re-write many of the stories into copy to interest the every day reader—if he has business background. But what is more important—he can use these stories to tie in with local copy. Such market or press association stories can be sandwiched in with local business news either feature or straight. There is where the opportunity lies for the free lance writer, in filling this gap which the regular reporter—now bogged down with three beats, including the insane asylum and fire department, hasn't time to cover, even in a twelve-hour day.

True, you won't be any millionaire—publishing isn't quite *that* good yet—but a free lance who can turn in good business stories to an editor every week won't lack for keeping busy. Then, too, there is a chance for doubling up. Often the local business story may be used simultaneously in the neighboring city a hundred miles away—in much the same manner as a straight feature. Or sell it to a house organ or trade paper. Large newspapers, in connection with national advertising departments, have research, survey and statistical departments. The college or business school graduate who is qualified might work up new slants on work of this kind on smaller papers, if he can show dollars and cents returns to the publisher. It's just a possibility.

NEWSPAPERS are especially keen for stories about *new* business. An old business showing new life makes a fine start—how did the old dog learn new tricks? Was it in a new product, a new dress, a new use or a new product altogether? The retail merchant and local readers want to know.

The past year has shown him that business as it was will not return in all its glory. Change is inevitable . . . and often beneficial. Nineteen thirty-three and four will see revolutionary developments in distribution. The last decade was a decade of production, as the late lamented Technocrats have pointed out. The next five years should see equally rapid changes in methods of distribution. The alert reporter should be aware of them and their significance. The business leaders of the community will not forget it.

Many authorities believe that chain stores have well nigh reached the limit of profitable extension. The development will be along other lines. The past three years—if you want to take a look at the facts and figures—show that in many instances the independent is weathering the storm far better than the big corporation with huge investments, huge commitments and huge debts. And if some managements are forging ahead, others want to know about it. How are they doing it?

Old industries are finding new markets. Take cotton for example. The industry is finding new markets which have heretofore been untouched. Cotton for letterheads, cotton bases for roads, cotton walls for houses, laminated cotton bearings for machinery, cotton bags for fruit and vegetables—even cotton for evening dresses. This industry is but one of a dozen exploring and finding new outlets. A free lance aware of this





fact can tie it in with a local story—if he lives in a mill town.

Readers may be dumb but they are aware as never before how their own jobs are affected by national and international economic and business developments, especially within their own industry. They have also been made conscious of the tremendous part played by mechanical and research developments.

In many sections of the country are towns which are dominated by a single industry, lumber in the northwest, steel in the Ohio valley, hats and gloves in Connecticut, shoes in Boston, and so on. A free lance who has acquainted himself with the basic facts about such industries will be able to build up a local industrial copy without much trouble. He can talk business intelligently with the local plant manager and have an inside track for a feature if nothing else. Reporters who spend a lot of time and trouble looking up the past history of a celebrity coming to town seldom bother to find out the real why and wherefore of the town's bread and butter industry. Result: no good business stories.

If you have a good camera, use it. Study the pictures of Margaret Bourke-White or those coming from Russia—see what's being done in catching unusual angles. Close-ups, admitting the limitations of the average newspaper plant in the matter of cuts, can be reproduced adequately on coarse screens—if the print is large enough and good enough. Trade magazines are an outlet for the dressed-up business feature here. Avoid the usual "studio portrait" of business executives. People like to see people as they know them—not dressed up like a college president.

The average local business article usually shows up the lack of background of the person writing it. I have repeatedly read stories which were directly contrary to facts

shown in government statistics. There are a dozen publications as well as many trade organs which will give the local writer slants and background for local stories. Such magazines as *Fortune*, 135 E. 42nd St., N. Y. C.; *Nation's Business*, Washington, D. C.; *Magazine of Wall Street*, 90 Broad St., N. Y. C.; *Business Week*, 10th Ave. and 36th St., N. Y. C.; *Forbes*, 120 Fifth Ave., N. Y. C. and *Journal of Commerce*, 505-7 Chestnut St., Philadelphia, Pa., will give one a fair knowledge of the general business picture.

Suppose you live in a smaller city where coal is king. Granted that the miners will not give a hoot what production or prices do so long as the paycheck is forthcoming—there are many retailers and business men who would like to know how the industry is faring as a whole. Their business commitments depend upon it. The writer who can tell them in their own language should do so and get paid for it.

The average merchant will not bother to consult statistical publications. He often fails to read his trade papers after being high-pressured into subscribing for it by a "sheet writer." But write up the facts simply and clearly, and you will have a satisfied reader — and perhaps a better advertiser. Editors have long since decided whether they will be business boosters or not—so set your editorial sails accordingly.

A few sources for business information are the following. Some are free, others may be bought or consulted at the library. They are absolutely authentic and in most cases free from propaganda.

1. *New York Times* \$15 yearly. General business news.
2. *Wall Street Journal* \$18 yearly. 44 Broad St., N. Y. General.
3. *Barron's* (weekly) \$7 yearly published at 44 Broad St., N. Y. General.
4. The *Analyst*, published by the New York Times. \$7 yearly. General.

5. *Bradstreet's Weekly* \$10 yearly. General business news. (Not an advertisement!)
6. *The Commercial & Financial Chronicle*, 25 Spruce St., N. Y. General. \$10 yearly. (Mainly statistical and general.)
7. *Federal Reserve Bulletin*, Washington, D. C. (Covers banking and finance.) No charge.
8. *Federal Reserve Bulletins* of the various Federal Reserve Districts which are 13 in number. No charge. Monthly publication.
These are sectional and hence valuable for local publication.
9. *Bureau of Labor Statistics*, Washington, D. C. No charge. Monthly.
10. Statistical Abstract of the United States. (reference work) \$1.25 from Department of Commerce, Washington, D. C.
11. Monthly Survey of Current Business (weekly and monthly) Department of Commerce. Washington, D. C. \$1 yearly.
12. Financial and corporation reports of detailed character are furnished by Moody's, Poor's and Standard Statistics, all of N. Y. Reports of individual companies. (Reference work.)

WHILE we are on the subject—newspaper editors are, of course, quick to grab any scrap of news that indicates that prosperity is coming if not just around that well-turned corner. Go slow. It's easy enough to grab space the first time with Pollyanna copy, but it's harder the second and third trip.

The matter of publicity for local business is not new. Many editors have thought it the better part of valor to rule out all publicity. I hold no brief for either side. I do say that a large number of newspapers have changed their views and now run columns of real news about doings in the business world, stores and factories. Such writing is being done successfully in New York and other large cities and can be done in smaller cities — with skill, ingenuity, humor and common sense. A good example of copy for women of this type is that written by Miss Hughes in the *New York World-Telegram*, and perhaps one of the first of its kind. It's not an easy job. It's one that requires a great deal of tact in turning people down.

I've noticed that where others tried the idea and gave it up, the copy was poor, or worse than poor—obviously an advertising come-on. See what *The New Yorker* is doing along this line but be yourself. Like doing puzzles, imitating *The New Yorker* is one of America's great pastimes. The women's pages of metropolitan dailies may offer suggestions for both men and women anxious to work up merchandising editorial ideas.

The New York Times runs a column every day in its financial section called the "Business World." It could be used in other ways for other lines of trade. Study it. In the larger cities, banks, public utility companies and other large companies often have house organs and give-aways which might offer an additional market for your wares . . . not to mention the trade papers. Lists of these appear from time to time in WRITER'S DIGEST. Use them.

For yourself first of all, make a thorough investigation and study of sources of business news in your city. Then plan accordingly. What ones are potential advertisers and what ones are not. What ones never do.

The newspaper editor to whom you want to sell business copy will be interested in you only insofar as he thinks he can profit directly or indirectly. You must give him (if you can't sell him the value of good straight business news) copy with an advertising tie-up of some sort which will be subtle enough so that the reader will not recognize it, obvious enough for the advertiser to grasp at once—and profitable enough for the editor to be willing to give you a trial or cash on the line. The editor's advertising manager on the strength of your article goes out and tries to sell "space" to the advertiser.

The ramifications of such merchandising ideas can be scarcely touched upon here.



The dozen or more merchandising magazines will give you suggestions. The local application you will have to work out yourself. Canned publicity won't go.

Dramatize the facts you have to go on.

For example, what changes have taken place recently in the industries or businesses in your city. Who are the new executives? Worm out the interesting facts about the new men taking the wheel—and don't be satisfied with what they want to tell you. Department stores, for example, are using many new merchandising methods—what are they and how do they affect the customers? Many stores have service departments which are good sources of copy.

AUTOMOBILE dealers are potential if not heavy advertisers. The business, too, is looking up. But forget all the canned mimeos about "Speed Jones" climbing Pike's Peak in the new Whoozix Four, how Priscilla Passionflower, the movie star, just adores her new Jilloppi Eight, or how J. J. Windbag, sales manager for the Zipper automobile, thinks that 50-million cars (mostly Zippers) will be sold in 1933 (He's said that every year since 1920—it's part of the act).

Start in fresh. During the past month this writer has seen lots of clever writing in local automobile show promotions—and also a lot of canned blah that no one could or would plough through. Considerable of the best copy was of the scientific sort—the new streamlining, for example, which *saved the car owner money*. (And who isn't interested in that?)

When the local industry gets an order which will make for more work—spread the good news before the opposition and your story will be fronted instead of placed on the inside. The public utility companies may offer possibilities—if the management is not too remote. The publicity put out by the Bell Telephone companies is excellent and may give you suggestions on how to work up local promotion. What's being done in Denver can be done in Dallas and vice versa. Work out some cooperative plan with editorial-advertising tie-up that will give the company a decent news-break in place of



canned publicity grudgingly run next to the boilerplate.

When this writer solicited advertising for newspapers he found the small independent business was often overlooked. But it *did* business that mounted up. Then too, the proprietors were occasionally interesting individuals. I wrote some of them up and got them by editors who claimed they could smell publicity ten desks away. I simply used the combined feature-business value.

Present day facts and figures indicate that many independent businesses are withstanding the depression better than the large corporations with their heavy plant investments, long-term commitments, and huge debts. Apply this fact to some local factory or business and you have the makings of a good business news story. December 31st found few corporations finishing 1932 in the black ink. But a few did it. Who they were and how they did it made stories for writers on the job. 1933 will see more, so tell the readers. They'll be darn glad to hear that the "new dealers" and the technocrats haven't taken over the country. You can use local news to build local business for the newspaper publisher.

Those inside pages cry for a cleaning up and a building up. So get a few ideas into your head and tackle your editor—low and *hard*.

MY ARTICLE is for you if you live in a town of 20,000 or over. In your city are two or more newspapers. These are supported largely by advertising revenue. The local business men who buy the advertising in your local newspapers are between 50 and 1,000 in number depending on size of the city in which you live.

To your local newspaper publisher these men are *vitaly important individuals*.

The chances are that if they personally read and like your local paper, they will consider using it for advertising purposes. *In addition*, the chances are that if one of your local newspapers can publish interesting, dramatic, entertaining, or valuable items about these men (and about their business) who control the advertising purse strings, the newspaper publisher will have a new wedge which he can use to sell advertising space to the individual in question.

If the local department store owner sees a fine business item about handling returned merchandise, if the banker sees an intelligent article about loans, if the building and loan secretary sees a skillful article on home construction, if the bus company sees a smart article on bus transportation, if the shoe merchant sees a good article on feet and their proper care through shoes, if the electric company sees an article on new inventions in electrical devices and so on you have succeeded in attracting to the newspaper the applause of the men who count.

If these articles in question are extremely well done and subtly handled they will be read by the reader as a news story and not as a piece of propaganda.

As the newspaper continues to publish such stories in conjunction with very good articles on national business conditions it succeeds in building up in its community *the reputation of being read by business men, by men with purchasing power, and by the home owner*. In other words, it gets a reputation of having readers that have more than the average share of buying power. This, in the publishing business, is synonymous with success. Your local business man then reads your local newspaper to discover new trends and new ideas in his own trade, as well as to discover what's going on nationally. The local paper gains in reader interest not only among the general public but among the Men Who Count; i. e., the community's advertisers. As a paper gains in reader interest it gains in power and profits.

Thus by building up a very well written, skillful business news section in your local paper you permit your publisher to show a larger profit, or even a profit where none

existed before. Sell him on that idea, and you'll have his whole hearted support in permitting you to free lance business news for him. Remember that what you write is not to look, taste, or smell like publicity. Personally in approaching a newspaper to free lance business news I suggest seeing the publisher on a small paper or the business manager on a large one. The editor, especially the city, often resents the intrusion of the business department to his desk and will not take kindly to the idea of buying free lance business news articles. You must speak to the man on the newspaper who is responsible for its financial success—that is, the man who has the publisher's slant. Most often this is not the city editor, the reporter, the dramatic editor, or the news editor. It is most likely to be the man who is publishing the newspaper for the same reason that a merchant down the street is selling shoes, or ice cream or what have you.

He is publishing his paper for a profit and as such is interested in any legitimate idea that will help him make it.

Even on a large newspaper, the employees who are so trained that they can come to the publisher with able ideas that will lead to greater profits are very very rare.

Thus you, with such an idea, will be dear to the publisher's own heart. Most of the ideas he gets from his staff are requests for better news print, for a larger engraving budget, for more towels in the washroom, for a comic section, for more pages, for more news correspondents, for permission to buy a good syndicated column, for trick circulation stunts, for contests, pleas for exposes, and for increases in pay.

The ideas he gets during the course of the year that end with the sentence: "In this way, at the expense of purchasing at your own rates a few articles each day during the course of the year, you can directly and immediately increase the reader interest of your paper among your prospective advertisers, increase the esteem in responsible circles in which your paper is held, and work hand in hand with the advertising department to increase the advertising lineage"—are not only rare but almost non-existent.



The Voice of Jacob

By CLARK VENABLE

Article three of a series "Writing The Novel."

IN THE preceding article of this series it was stated that dialogue is the Siamese twin of characterization. By inseparable ties it is also connected to several other phases of the novel, notably color and tempo. It can, and does, carry a heavy burden; and make or break the average novel.

It is doubtful if any single stumbling block in the path of young writers causes as many falls, bruises, and heartaches as the matter of dialogue. Should any publisher's editor go to the trouble to keep a record of the causes for rejection of submitted manuscripts, doubtless poor dialogue would take second place on the list. First place, of course, would fall to those manuscripts so bad in all their parts as to merit no critical classification of weaknesses—lop-sided hen coops built by apprentice carpenters not yet past the cut and try stage. But of the almost good ones, poor dialogue would top the list as the cause for rejection.

While dialogue is the experienced novelist's speediest, keenest and readiest tool, in the hands of the unskilled craftsman it can become the slowest, dullest, and clumsiest of tools.

A much-dejected and oft-rejected young writer once said to me, "I have no trouble

with my descriptive passages, my characters seem vivid enough in my own mind, but I simply cannot do sparkling dialogue."

"What do you mean by sparkling?" I asked.

"Oh—er—sparkling. Animated, forceful, pithy, humorous, pointed, full of dash and color, and—"

"Hold up a moment!" I pleaded. "Do you know any people who talk that way?"

"Wel-l, no," she admitted. "Most of the people I know just talk in a natural way, like all of us. They're too dull for a book; you can't put dull people and small talk into a book."

"You can't possibly keep from it and keep true to life," I told her. "All the people in this world really worth writing about talk in a natural way—that is, natural to them. You are trying to invent smart dialogue and by some magic make it fit characters who couldn't possibly say such things. It can't be done; at least not effectively."

I then related a conversation had with a friend who (though nameless here) stands in the front rank of American dialogists. I asked him if he knew why his dialogues seemed so real and natural.

"Sure I do," he replied. "They are real. I go around listening to people talk—everyday people, talking in a natural, every-day way. When they get affected, and put on airs, I stop listening."

Simple rule, what? Answer, yes or no. It is simple if you know how to listen, when to listen, and if you can hear what isn't said as well as what is said. Strangely enough,

some of the dialogues that amuse and please us most are the utterances of characters who say the unsaid things. Cappy Ricks could say them, David Harum could say them, and so could Mrs. Wiggs of Cabbage Patch fame. We love them for it and, I think, envy them no little.

One would think that the most inexperienced writer would realize that dialogue must fit the character. And yet who has not seen many an experienced writer permit his characters to mouth long sentences foreign to everything in their make-up. Characterization and dialogue not only dovetail into a harmonious whole but are so inseparable in a well woven piece as to amount to one and the same thing. In other words, dialogue is one of the most effective methods for developing character. While it may be true that actions speak louder than words, nothing can be louder or funnier than a character speaking words foreign to his being.

JACOB discovered this several thousand years ago when he tried to deceive his old blind father by the child-like expedient of putting goat's hair on the backs of his hands in the hope that he could thus pass off for his more rugged, hair-covered brother. But Jacob couldn't talk "hairy" enough to fit the character he was trying to play. Isaac, though blind, thought he smelled a mouse and delivered himself of a sermon of considerable value to writers. "The hands," said Isaac, "are the hands of Esau, but the voice is the voice of Jacob."

Dialogue, to be convincing, must display great individuality. It is possible to create dialogue so highly individual, so perfectly fitting to the character, as to make it unnecessary to append those tiring phrases of identity, "he said," and "she said." As an outstanding example of this I cite Anthony Hope's justly famous "Dolly Dialogues." Few writers are so skilled in dialogue as to be beyond the point where they can profit from a study of them. Doubtless it is out of print, but it is well worth a trip to a public library.

In addition to being individual, dialogue must be natural, easy, and it ought to further the progress of the story. Footless, pointless, objectionless talk has no place in the

novel unless such talk is true to the characters and the point of aim—in which case, of course, it is not objectless.

An author, dealing with life in Pleasantville, may properly sense that something of the color and tempo of the place can be fixed by the reproduction of the small talk and gossip of the Pleasantville sewing circle. This may not advance the actual story a single stride, but it will give it background, life, and verity.

While this article was in preparation a young woman said to me, "I can't understand how Galsworthy, being an Englishman, can cause his characters to say the identical things that are said in my home and in my circle. Why, in our family we have various members renamed for some of his characters, so alike are they in what they say."

"I suppose," I ventured, "that the talk in your family is quite stimulating?"

"Oh, by no means! On the contrary it is very small and—and—" she groped for the word, "—homelike. I suppose that's why I enjoy Galsworthy."

That novelist who can make his small talk "homelike" need have no worries about his sales. And, if truly homelike, it is no longer small—there being nothing greater.

While on the subject of small talk it may be well to point out that there is dramatic value in the very fact that a given group of people have nothing whatever to talk about. Take, for example, some of the successful plays and stories of J. P. McEvoy—to whom I unhesitatingly pass the palm for the reproduction of the inane chatter truly reflecting the mental level of his urban characters. It so happens that I edited the reading edition of his successful play, "The Potters." I marveled then, and I still marvel, at his uncanny ability to reproduce small talk and make drama of it. I purposely make use of the word "reproduce." In all his plays one feels that he must have been present at the original scene with a phonograph and had done nothing more artistic than make a record of what was said. But doubt not that there is art in it. Or, if you doubt, take a fling at it. McEvoy won't care, and if you can do it he will welcome you to the boards

IN THE contemporary novel, whether of urban or rural life, good honest dialogue can come from nothing save an intimate knowledge of your people. Better novels would come from the pens of the beginners if they would stay closer home. But more often than not the beginner is seeking escape for himself; on the wings of fancy he wishes to go a-journeying, and therefore casts his literary lot in some far off place. How do the people of that locale talk? The beginner does not know, and this one thing alone can cause any story to fall as flat as a bride's first angel food cake.

In the historical novel the creation of good dialogue presents some very nice problems and some very hard work. Since many beginners chose this hardest of fields (for the reason, perhaps, that it appears glamorous and full of romantic action) it may be well separately to discuss dialogue in the historical novel.

Speech changes and grows with the years. Words have a distressing way of changing meaning and connotation. The purists among the ancients were vexed by slang and provincialisms; lexicographers have never had easy chairs. But despite their stormings the slang of yesterday may take on the dignity of good usage tomorrow, and he who undertakes to speak in the tongue of yesterday must know that tongue. This can be accomplished only through a close study of the speech of the period chosen.

Where and how may one make that study? the beginner asks.

Old dictionaries, bearing publication date not later than the time of your story, is one avenue of approach. Another is through a study of accredited novelists contemporary with that period. They knew their people and their every day speech. Their dialogue, though it may now appear heavy and stilted, was true of the day.

This does not mean, of course, that a present day historical can follow the form, style, and manner of story-telling incident to that day. Not by a long shot. You can ask the reader of today to follow you back into some forgotten yesterday, but if you are to keep him there for a hundred thousand words you must quicken his interest at a

pace that would have been considered undignified by the writers of yesterday.

Many writers, working with the historical novel, have made the mistake of concluding that old letters and documents can be taken as fair samples of the speech of a given period. This is unsound. Letters were more formal than speech, just as they are today. George Washington, even in his most intimate letters, loved the sonorous, full-voweled, full-mouthed, classic words and phrases. They were full of dignity, and many of them were not innocent of bombast—that is, they were fustian and above the dignity required by the occasion. Yet this same man, in his private conversation, could say, "Adams, what damned fools these legislators can be!"

(Ah, Mr. Washington, neither the meaning of your words nor their truth has changed an iota!)

There is great danger in making use of words unknown to the people of the period. For example, (and to be alphabetical) take the word "acre." If your story dates beyond Henry VIII, then acre simply means any field or ariable piece of pasture land. Henry VIII found time, between the taking of wives and the beheading thereof, to give the word statutory limitations and make it stand for a unit of measure. To jump to the B's, "barbarian" once meant a foreigner or outlander. Thus a cultured Greek might properly call a cultured Persian a barbarian and in so doing convey no thought or inference as to the Persian's state of culture or civilization.

At this point the beginner in the field of the historical novel may throw up his hands in dismay, saying, "How many readers know these things? I simply can't take the time to do that much work and research!"

Very well, go ahead without doing the work—as many another has done before you. But be warned here and now that the sharpshooters will get you. To your confusion and hurt they will bury many a barbed shaft in your quivering flesh. As a result you and your publisher will exchange some letters. The publisher will not say all that he thinks, such thoughts appearing very coarse to the delicate ears of his secretary, but in

the future he will look elsewhere for historical pabulum.

It is well enough for the beginner to know that the historical novel is all work and no play. That writer unwilling to do this sort of drudgery had best leave that field to the workman. The collection and collation of historical data falls far short of making a novel. There must be good characterization, good color, harmonious tempo, and good dialogue. And above all a good story that marches.

DIGRESSING for a moment it may be well enough to point out that coupling history with fiction is not unlike yoking a slow-moving ox with a spirited horse. The ox of history moves ponderously under the load of fact; the horse of fiction, stripped for the race, may have all dash and fire taken from him by his yoke mate. There will be times when the ox must be goaded a bit.

In any novel, whether contemporary or historical, dialogue can show and carry a heavy freight of color, tempo, and characterization. Descriptive matter is also often cleverly reduced to dialogue, which serves the two-fold purpose of speeding it up and insuring its reading. Many readers hurry through or skip long descriptive passages, but the quote signs start them reading again. Perhaps when young (and being forced to read what we then thought were dull books) we learned that descriptive matter could be skipped without losing the thread of the story. But we learned that the things said are a part of the action; quotation marks became signs, saying, "Here action begins anew; skip this at your peril."

That feeling is, I believe, general. It ought to be respected. No novelist has the right to put quote signs around a lot of dull stuff that goes nowhere. Good dialogue is

(Continued on page 61)

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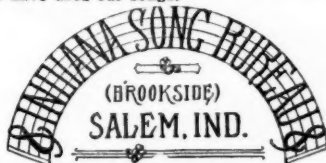
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Bridge Forum, 104 5th Avenue, New York City. Gene Clifford, Editor. Issued monthly; 25c a copy; \$3 a year. "We want news items on contract bridge activities; articles on unusual angles of the game; short jokes. We pay only by definite arrangement."

Opinion—A Journal of Jewish Life and Letters, 114 East 32nd Street, New York City. James Waterman Wise, Editor. Issued monthly; 25c a copy; \$3 a year. "We want stories and articles, 2,500 to 3,000 words in length."

General, Literary and Fiction

The American Scholar, 145 West 55th Street, New York City. Wm. A. Shimer, Editor. Issued quarterly; 50c a copy; \$2 a year. The publication of the Phi Beta Kappa honorary scholastic fraternity. "We want articles of a literary, vigorous, non-academic style; non-technical presentation. Essays and articles from fields of science, politics, economics, the humanities, international relations, and education, 2,000 to 3,000 words in length. We stress content, style, and compactness rather than arbitrary word limit. All material must meet the approval of two members of our editorial board. No manuscript is returned unless accompanied by self-addressed, stamped envelope. We do not use photographs. Occasionally we use an outstandingly fine long poem; no lyrics. We report within a month and pay from \$5 to \$50 an article on publication."

The Modern Psychologist, 111 East 15th Street, New York City. Dr. Dagobert D. Runes, Editor. Issued monthly; 25c a copy; \$3 a year. "We want authoritative, authentic articles up to 4,000 words on problems of psychology. They must be written in non-academic, readable style. We do not use photographs, occasionally we use verse. We report within four weeks, and pay by arrangement on publication."

The Modern Thinker, 111 East 15th Street, New York City. Dr. Dagobert D. Runes, Editor. Issued monthly; 25c a copy; \$3 a year. "We want controversial, educational articles up to 3,000 words. We do not use poetry. We report within four weeks, and pay by arrangement, on publication."

The Nation, 20 Vesey Street, New York City. Contributing Editor, Oswald Garrison Villard. Issued weekly; 15c a copy; \$5 a year. "We use news articles dealing with social, economic, and political matters of national and international interest; not over 2,400 words. We do not use photographs, but we do use short poems. We report within a week, and pay 1c a word on publication."

Nickel Detective, 537 South Dearborn Street, Chicago, Illinois. Samuel Bierman, Editor. Issued monthly; 5c a copy; 50c a year. "We want short stories up to 3,500 words. We pay 1c a word on publication."

The Ouispan, P. O. Box 245 Bloemfontein, Orange Free State, South Africa. A. W. Wells, Editor. "We want stories of three thousand to eight thousand words in length. We prefer our

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articles to be of an almost purely South African interest."

Plain Talk Magazine, Inc., 1003 K Street, N. W., Washington, D. C. Morris A. Bealle, Editor. Issued monthly; 25c a copy; \$2.50 a year. "We want articles on public affairs, 1,000 to 3,500 words in length; editorials 500 to 1,000 words in length. We use photographs, but no poetry. We report within ten days, and pay 1c to 1/2c a word on publication."

The Bandwagon, Key Building, Oklahoma City, Oklahoma. Martin Heflin, Editor. Issued monthly; 15c a copy; \$1.50 a year. "From time to time we need short, sophisticated verse, an extra good sonnet, or an article which can't help but appeal to people of better than average intelligence and income. Frankly, we buy very little material for the reason that we can't always afford some of the things we would like to buy and print. Feature articles should never run over 1,000 words; shorter if possible. We do not use photographs. Good cartoons are accepted and if possible they should be drawn for the zinc-line reproduction process. We report within two weeks, and pay 1/4c a word, for verse a minimum of \$2."

Music

The Symposium, 100 Washington Square, New York City. James Burnham and Philip Wheelwright, Editors. Issued quarterly; 75c a copy; \$2.50 a year. "We use critical essays primarily in the fields of philosophy, literature, and art; poems and stories when of exceptional interest; reviews and criticisms of important books. Length of critical essays up to 6,000 words. We do not use photographs. We report as soon as possible and pay 1c a word to a maximum of \$15 for reviews and \$35 for articles."

Newspaper

Central Press Association, 1435 East Twelfth Street, Cleveland, Ohio. Leslie Eichel, Editor. "We want spot news pictures and brief news features with art; serial stories of approximately 90,000 words in length. We do not want short fiction. We pay within a week after publication."

Religious

The Adult Bible Class Monthly, 420 Plum Street, Cincinnati, Ohio. Lucius H. Bugbee, Editor. Issued monthly. "We want religious educational articles; short short stories, 1200 words in length; short verse; news of Bible class activities. We pay 1/2c a word and up for prose; \$3 to \$10 for verse; and \$2.50 and up for photos, on acceptance."

Trade

The Casket and Sunnyside, 487 Broadway, New York City. Seabury Quinn, Editor. Issued semi-monthly; 25c a copy; \$5 a year. "We are in the market for stories of funeral home management, unusual means of securing legitimate publicity, merchandising, displaying materials, collections, etc. We do not want stories on advertising in the abstract, as these are handled by staff writers. Occasionally we use stories about individual funeral directors who have handled unusual cases, but will not consider write-ups of funeral homes, no matter how fine or unusual, on a paid basis. Twenty-five thousand words is the ideal length. Illustrations should be photos with glazed finish, for which we pay \$2 each. We do not use poetry. We report as promptly as possible, and pay 1/2c a word on publication."

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Chain Store Management, 180 North Michigan Avenue, Chicago, Illinois. Walter B. Martin, Editor. Issued monthly; 25c a copy; \$3 a year. "We want short articles, 500 to 1,000 words in length, on chain grocery store merchandise, sales promotion ideas, window displays, etc. Copy should be written in an interesting and entertaining style, and specifically addressed to the store managers. We want photographs of window displays and interior grocery store displays, and store exteriors. We do not use poetry. We report within thirty days, and pay 1½c a words on publication."

Excavating Engineer, South Milwaukee, Wisconsin. Arnold Andrews, Editor. Issued monthly; 25c a copy; \$1 a year. "We will consider well written articles covering intelligently and concisely the outstanding or unusual projects in our field. Authors should query before sending material. We use photographs of excavations. We seldom use poetry. We report promptly and pay 1c a word on publication."

Furniture Age, 2239 Herndon Street, Chicago, Illinois. J. A. Gary, Editor. Issued bi-monthly; \$1 a copy; \$3 a year. "We want illustrated articles of 1,000 to 2,000 words in length. We pay \$2 each for photographs, but do not want poetry. We report within two months, and pay 1c a word after publication."

Hotel Management, 222 East 42nd Street, New York City. James S. Warren, Editor. Issued monthly; 25c a copy; \$3 for two years. "We want proved policies, plans, and methods for building hotel business and cutting hotel costs. We are not interested in news articles. Controversial business topics are sometimes acceptable, as are also trend, 'confession' and human interest articles. We do not want personality sketches. We are interested in unusually beautiful and unique hotel photographs. The maximum length for articles is 2,500 words; shorter material is preferred. The more specific and detailed the information, the better. Always incorporate figures where they apply. We pay from 1c to 5c a word, depending on the quality of the material and the importance and timeliness of the subject matter, on acceptance."

The Ice Cream Trade Journal, 171 Madison Avenue, New York City. Harry W. Huey, Editor. Issued monthly; 25c a copy; \$2 a year. "We will consider articles of from 500 to 2,000 words long, describing and discussing manufacturing, management, distribution, and sales activities of wholesale ice cream companies, that is, companies that sell to dealers for resale to the public. We are decidedly not interested in articles about retailers. While the wholesale company must be named in the article, the emphasis must be on the operation and value of the activity rather than on the company; the text of the story must be the interest of the activity to other manufacturers, whether it be a clever manufacturing kink, an efficient management idea, an economic delivery problem, an effective sales plan, or a skillful advertising campaign.

"We are not interested in personality stories, interviews without point, or articles on business methods not tied up to a named company. We want the 'case study' article that discusses how a stated problem, typical for the industry, is being intelligently attacked by a named member of the industry by specifically described methods. The informative report on some individual's way of doing a common industrial task better is worth more to us



Cinderella

or the red herring;

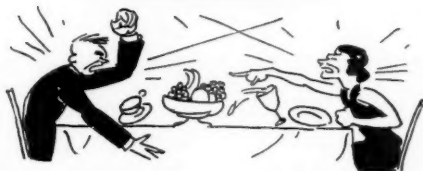
~a tale of life as she is lived~

THE august and awful United States census figures show that seventeen married couples out of every hundred get divorced. Three more couples out of each hundred separate but do not get a formal divorce. Ten couples in addition want to separate but "the children" hold them together. Ten more couples want to separate but the wife is dependent on the husband financially.

All of the above has given rise to the phrase, hell on earth. Yet with forty out of a hundred marriages ending in grief, we have 99 out of a 100 stories ending "and they lived happily ever after."

Meanwhile writers who can't stomach the frailties of editorial vision are sighing deep, awful sighs. Editors, they say, are crazy. Much as we would like to side-track ourselves and add some case histories to prove that sentence, we move this saga forward.

There are in America several score of good markets for serious realistic work, in addition to several thousand markets for the cellophane wrapped story. Whether or not your ideas and stories transcend the "she lived happy ever after" theme you will find our Criticism Department ready and willing to serve you. Our work includes marketing advice, revision suggestions, a thorough detailed criticism of your work, and a discussion of your native literary ability. The fee is one dollar for each thousand words. Check should be sent with manuscript. Prompt service. — *Criticism Dept., Writer's Digest, 22 East Twelfth Street, Cincinnati, Ohio.*



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Make your camera pay you good money—spare time or full time. Others do it. W. McClary (Belvidere, Ill.) says, "Received 3 checks last week. One of my pictures is in Nov. Better Homes and Gardens Magazine." A famous magazine accepted in two weeks 4 pictures by Norman Hoyt of Taneytown, Mo. A daily paper uses work of C. Warren, Jr. of Woodmere, L. I. Photos by L. Tager (from Peking, China) are used by two big U. S. news services. Capt. Rohrbach (Bridport, Conn.) does "specials" for an aviation magazine.

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than a spectacular discussion of the unusual. We do not employ 'news correspondents'. We pay \$1 to \$2 for photographs. We do not use poetry. We report within ten days, and pay 1c a word on publication."

Industrial Retail Stores, 626 Provident Bank Bldg., Cincinnati, Ohio, Hull Bronson, Editor. Issued monthly; 20c a copy; \$1 a year. "We want merchandise stories and items on industrial (company) store operations. Also success stories on industrial store operations and selling. Between 1,000 and 2,000 words with illustrations preferred. We also want merchandising stories and selling items that have been successful in independent stores generally that might apply to industrial store operations. About 1,000 to 2,000 words with illustrations, preferred. We use neither photographs nor poetry. We pay 1½c a word, on publication."

Public Health Nursing, 450 Seventh Avenue, New York City, Dorothy Deming, Editor. Issued monthly; 35c; \$3 a year. "We want articles of about 2,500 words related to public health nursing; and fillers and photographs. Occasionally we use poetry. We report immediately, but do not pay for material accepted."

Shipping Digest, 122 East 42nd Street, New York City. Issued weekly; 15c a copy; \$5 a year. "We want news items of interest in our field, occasional short, timely articles on subjects in keeping with this type of publication. We use about one portrait a week. We use no poetry. We report promptly, but no payment is made for material accepted."

Western Flying, 145 South Spring Street, Los Angeles, California. Robert J. Pritchard, Editor. Issued monthly; 25c a copy; \$2 a year. "We want news of aviation West of the Mississippi. We use photographs, but no poetry. We report within a month, and pay ½c a word on publication."

Reliable Contest Announcements

By MADELAINE ARCHER

Editor's Note: We believe the firms listed in this column are reliable. When closing date is not specifically given, we suggest querying before going to any extensive work.

American Legion Monthly, 521 Fifth Avenue, New York City. \$50 monthly for prize-winning photographs of Legion activities. Address Photo Editor, care of the magazine.

Enchantment Cosmetic Company, Box 74, Mankato, Minn. \$500 in 69 cash prizes—First prize, \$250; second, \$100; third, \$50; fourth and fifth, \$10; sixth to tenth, \$5, and 60 paying \$1 each—for best fifty word (or less) statement on "Why I Prefer Beau Enchantment Face Powder." Label from box of B. E. Powder must accompany statement. Regulation size box sells for fifty cents at druggists or by mail. Note: This announcement was sent to us by a fellow-writer who lives in Mankato. She wrote: "I'll vouch for the firm and for the quality of the powder."

John A. Saltzer Seed Company, Box 103, La Crosse, Wisconsin. A trip to the Chicago World's Fair will be awarded the winner of a contest which is fully announced in their 1933 Seed Catalogue. Catalogue free upon request.

Fraser and Son, Ltd., 1000 East Colorado Street, Pasadena, California. \$600 in three prizes of \$200 each for naming three new flowers produced by the sponsors. It is necessary to purchase a package

NEW YORK TIMES,

PLOTS WHILE YOU WAIT.

If one has ever wondered vaguely about the many magazines brightening the news stands week in and week out, he may find the answer to a part of the puzzle in a lively little periodical called *Writer's Digest*. Writers and people who wish they were writers can find all kinds of encouragement in its pages. It offers everything, from typewriters to literary advice. How to sell, what magazines are in the market for adventure, love or Wild West stories, even how to get ideas for plots are not too difficult for this oracle. The casual reader does not know all the effort behind just one of the thrilling tales in an ordinary pulp magazine.

In this month's issue, *Writer's Digest* has one of its experts advise on picking up plots. He himself can spot a plot in anything. For less perspicacious authors, he recommends a careful reading of the daily papers. In the unlikeliest items he sees suggestions for a story. A society notice gives him the beginning of a tale of spies, doped drinks, high naval officers and a revengeful butler. His imagination plays around the picture of a herring, which dies almost instantly when removed from the water, and he has, almost as quickly, the outline of a story about a girl out of her element. He even offers a title for this one "Fish Out of Water." Advertisements offer him a spur as stimulating as news items. Real estate for sale cheap in Panama brings before his mind's eye a couple of young Americans making their fortune and finding romance with two handsome descendants of a "wealthy old Spanish family."

Why people buy and read the machine-made fiction of the pulp magazines is a mystery still unexplained. *Writer's Digest* and its experts are not concerned about that. They know the demand and they tell ambitious aspirants how to satisfy it. An afternoon spent with a few of its writers' "markets" proves the value of its advice. The more discriminating reader would be pleased if, in addition to copying the model for plots, budding authors would write in the manner recommended by their authority: "The style and general treatment should be light, bright, humorous, brisk and genially satirical." Rejected creators of plots may console themselves with the thought that they probably did not make their work satirical enough.

the high seat and the rear end . . .

THE Editor of "The New York Times" on March 14th devoted a special editorial to *WRITER'S DIGEST*, calling the magazine to the attention of free lance writers. This is the second time "The New York Times" has seen fit to select *WRITER'S DIGEST*, of all the eight writer's magazines published, for special editorial mention.

For this editorial recognition we are grateful.

Were it not for the editorial cooperation *WRITER'S DIGEST* has received in the past fourteen years from editors, on both the high seats and the rear ends of the publishing world, we could not have continued to publish.

A GOOD part of our circulation is traceable directly to editors, who for no immediate profit for themselves or their publishers, advise writers to read and study *WRITER'S DIGEST*.

The reasons why editors advise this are clear:

WRITER'S DIGEST gives the writer the feeling and atmosphere of the literary profession.

WRITER'S DIGEST unflinchingly drums home the immortal point that professional writers religiously study a magazine before submitting any material to it.

The accurate first-hand markets appearing in *WRITER'S DIGEST* help the writer aim his manuscripts at the correct market for his own particular work.

The articles in *WRITER'S DIGEST* serve to inspire fresh talent to "get to work" and turn out material.

IF you are serious about writing and selling your own literary material we refer you to the sincere, mature advice of hundreds of editors who, of their own free will, refer writers to *WRITER'S DIGEST*.

Such an enviable reputation in its own trade **MUST BE DESERVED.**

If you are not already a subscriber, we confidently believe, on the basis of our many years' experience with other writers, that if you will read and study our publication each month for the next twelve months your own literary career will be materially advanced.

Let your *Writer's Digest* dividends start today!

WRITER'S DIGEST,

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- 12 Cardinal Elements of Short Story Writing.
 Making Laughs Pay.
 Writing for Trade Journals.

If after receiving the third issue of *WRITER'S DIGEST* I do not thoroughly like the publication, I will inform you and you will refund my money in full at once. I may then keep, or throw away as I choose, the book and the three magazines you have sent me.

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From all parts of the U. S. I am told by my patrons that business is good, because we write to sell.

Do you wish to write essays and stories such as appear in *Atlantic*, *Scribner's*, *American Mercury*, *Forum*, *Saturday Evening Post* and the numerous lesser quality magazines? I have clients who reach such magazines and offer a personal, sympathetic, and constructive service in helping you do the same thing.

I offer professional help in criticism, coaching, and revision of book lengths that will put over that first book, be it novel, travel, biography, nature or other forms. I study your work intensely, discuss its merits and above all its needs. If you wish to write a book length and are uncertain of your grasp of so large a composition by all means give me a chance to help you. Helping put over book lengths is my specialty. One successful book means literary independence. In books you may establish your own slant.

My own work has appeared in such magazines as *Atlantic*, *Yale Review*, *North American Review*, *Bookman*, *Plain Talk*, etc. My novels have come out under the imprint of such a firm as Century Co.

My fees are small, my service prompt, my patrons successful.

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Court Reporter

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F. S. BOOTH

89 NIAGARA ST. WINNIPEG, CANADA

of the seeds of the present nameless flowers to qualify the names, submitted for competition. Contest closes November 1st, 1933.

Griggs Cooper Company, University and Fairview Avenues, St. Paul, Minnesota. \$10 each month for prize-winning recipes. Write for a free copy of their advertising publication, "Worthwhile News." Contest announcement in paper.

Log Cabin, Aurora, Illinois. \$5,000 in cash, merchandise and scholarship awards for best "home canned" food products. A letter to Grace Viall Gray, Secretary, will bring complete information . . . and a free fruit jar. No purchase required to compete. One of the best annual contests.

Physical Culture, 1926 Broadway, New York City. \$30 in three prizes—\$15, \$10 and \$5—for best answers to questions in a "Monthly Food Quiz" contest. Necessary to see magazine.

Walther League Messenger, 801 De Munn, St. Louis, Mo. Short story contest reported to be paying \$90 in five prizes—\$35 to \$5. Closes May 1st, 1933. (Query before submitting.)

W. L. M. Clark, Inc., Department C. W., 1900 St. Louis Avenue, St. Louis, Mo. \$250 in 21 prizes—\$100 to \$5—for "best" Rag Rugs! Why not a rag rug contest? Everyone seems to be making a rag rug. Query for particulars.

Daniel Reeve Chain Stores. The Family Circle, distributed free by the stores, announces a "Jolly Jingles" contest. \$30 in six prizes of five dollars each for best jingles. Also six prizes—\$5 to \$1—for clever "ideas" for Fred Neher's comic strip, a "funny" published in the paper. If you are served by these stores, ask for a copy of *The Family Circle*; the contest is fun.

Scars, Roebuck and Company. \$7,500 "Quilt" contest. Obtain information from store nearest you.

Boston Post, Boston, Massachusetts. \$10, \$5 and \$2 for best short stories in a weekly contest. (May be a regular feature). Sunday editions publish rules on the editorial page. Please query first.

Liberty Weekly, Lincoln Square, New York City. Featuring contests paying \$250 in 64 cash prizes—\$50 to \$2—every week. At this writing the type of contest is the writing of "Dinkies," four line verses, two words to a line. Type of contest subject to change, with prize money and number of prizes remaining as above stated. Keep an eye on the book.

Mid-Week Pictorial, 229 West 43rd Street, New York City. Cash prizes for amateur photographs. \$15 first, \$10 second and \$3 for all others accepted for publication. Enclose stamped envelope for return of non-winning pictures. Closing date unknown.

Popular Mechanics, 200 East Ontario Street, Chicago, Ill. \$25 each for three best "ideas" on "Labor or money-saving short-cuts." Space rates paid for others found acceptable. Address "Shop Notes Editor."

House Beautiful, 8 Arlington Street, Boston, Massachusetts. \$950 in three prizes—\$500, \$300 and \$150—for cover designs by professional and amateur artists. A special prize of \$250 will be awarded for best cover designed by an art student. Closes in May. Also a competition for architects paying \$1,000 in cash prizes for best "small-house designs."

Better Verse, 2169 Selby Avenue, St. Paul, Minnesota. Irl Morse, editor of this "quality" poetry quarterly, writes us he is now paying a \$10 first



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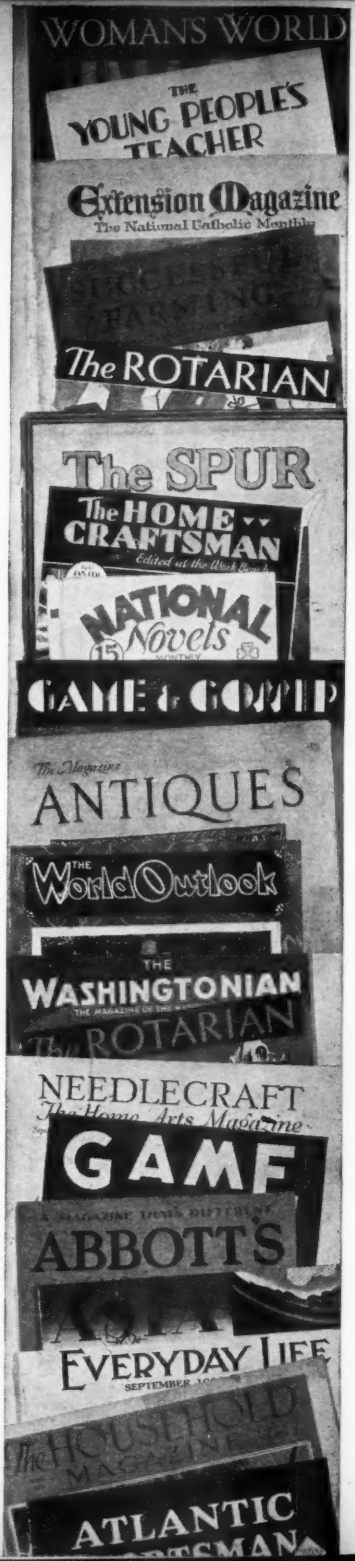
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prize and a \$5 second prize for the two best poems published in each issue of the magazine. No line limit was mentioned, but a review of a current issue discloses the longest poem has 60 lines; most of the poems have less than 32 lines.

Wild Flower Preservation Society, 3740 Oliver Street, Washington, D. C. \$30 for best poster designs featuring wild flowers. Any variety. Closes April 15th, 1933.

Screen Book, 529 S. Seventh Street, Minneapolis, Minnesota. Cash prizes and a "Scottie" for naming a "Scottie" (dog). See March issue for complete data on contest.

New Movie Magazine, 55 Fifth Avenue, New York City. Publishes a number of letters from readers in its department "A-Dollar-For-Your-Thoughts."

Recipe Contests and Markets: *Household Magazine*, Topeka, Kansas, \$1 each for recipes. *Chicago-Herald-Examiner*, \$10-\$5 to \$1 for best "favorite" recipes. *Cleveland Plain Dealer*, \$1 for recipes. *Better Homes and Gardens*, Des Moines, Iowa, \$1 for each published. *Sunset Magazine*, San Francisco, California, \$1 each. *Post-Gazette*, Pittsburgh, Pa., \$1 daily for original recipes. *Times-Picayune*, New Orleans, La., \$10 in five of \$2 each, weekly, for best recipes on a specified subject. *Rochester Times Union*, Rochester, N. Y., \$10 in three prizes for recipes on selected subjects. *New York Daily News*, \$5 for favorite recipes. *The Enquirer*, Cincinnati, Ohio, \$10 weekly in three prizes—\$5, \$3 and \$2—for "best" recipes. Note: Address "Recipe Editor" when submitting recipes to newspapers.

Silhouettes, Ontario, California. Cash and other prizes for best poems. A quarterly edited by T. J. Northe.

Expression, 76 Heights Road, Ridgewood, New Jersey. Edited and published by James Gabelle, literary editor of the *Patterson Morning Call*, author, and founder of *The National Poetry Shrine* at Crystal Lake, N. J. Mr. Gabelle informs us the McCutchen League Cups were awarded to "Washington" by Isabelle V. Hayward of New Jersey, and to Edwin T. Wiffen of New York for his "Ah, Dauntless Voyager." The *Dorrance Publishing Company's* awards were won by Anne M. Robbins for "Rainy Day In The Attic," and by Etta Josephean Murfey for "Materialism." Thirteen other prizes were awarded to authors of poems in the Autumn number.

Markets for "Bright Sayings," "Embarrassing Moments," "Jokes," et cetera: *New York Daily News*, \$2 for Bright Saying; \$2 for Classroom Boners. *Baltimore Sun*, \$1 for Bright Saying. *Boston American*, \$1 for "B. S." and \$1 for jokes. *Capper's Farmer*, Topeka, Kansas, \$1 for jokes. *Charlotte Sunday Observer*, Charlotte, N. C., \$1 for "Cutest Thing My Baby Said." *Chicago Daily News*, \$1 for "Kiddie Komebacks" and \$1 for Embarrassing Moments. *Oakland Tribune*, Oakland, Calif., \$1 for Embarrassing Moments. *San Francisco Chronicle*, \$1 for Bright Saying. *New York Daily Mirror*, \$1 for "Lafs"; \$1 for "Strangest Thing"; \$1 for "Cutest Thing," etc.; and \$1 for "Pet Peeve."

Fantasy, 950 Heberton Avenue, Pittsburgh, Pa. Cash prize for best poem on special topic; also pays for acceptable essays. Ralph Cheyney won the prize for best poem on "Nudism." Poem appears in the special winter number. Also a number of book prizes are awarded each issue. Topic for

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the summer poetry contest will be announced next month in this department. (Mr. Stanley D. Mayer is publisher and editor).

Verse Craft, Emory University, Ga. \$25, "The Sidney Lanier Poetry Prize," offered by Abby Crawford Milton for best poem on a tree—or trees—to be published in *Verse Craft* during 1933. \$25, "The Collegiate Poetry Prize," offered by Mrs. Willaford R. Leach for best poem not over 32 lines by a college student, to be published in the magazine during 1933. Many other prizes are offered each issue.

The Ernest Hartsook Memorial Award (\$40), offered by Roselle Mercier Montgomery, Minnie Hite Moody and Benjamin Musser, for best poem published in *Verse Craft* during 1932, was awarded to Margaret Bruner, Newcastle, Indiana, for her "Old Roads." Wightman F. Melton edits *Verse Craft*.

Master Puzzler Magazine, 404 North Wesley Avenue, Mt. Morris, Illinois. A new publication devoted to puzzles of various kinds. Cash prizes for solutions.

P. G. and E. Progress, 245 Market Street, San Francisco, California. \$50 monthly for letters on specified topic. Magazine is mailed free to residents residing in the territory served by the company. (Pacific Coast District).

Cleveland Press, Cleveland, Ohio. Publishing a "War Anecdote" daily, paying \$2 each for them. Best of the week wins \$10.

Katherine Yarnall, Los Angeles music patron, offers \$1,000 for a composition for full orchestra. Contest open to all composers of all lands. Manuscripts should be sent to the Hollywood Bowl Association, Hollywood, California, before April 10th, 1933. The winning composition will have its premier at the Bowl, played by the Hollywood Bowl Orchestra.

American Human Association, 80 Howard Street, Albany, N. Y. Cash prizes for best posters (propaganda). Write for rules and closing date.

Minnesota State Horticultural Society. \$1,000 standing offer (?) for a seedling apple tree. The announcement says the tree should be "as hardy and prolific as the Dutchess, with fruit equal to the Wealthy, in size, quality and appearance, and that will keep as well as the Melinda." If interested, write to the University Farm, St. Paul, Minnesota.

Canadians are invited to submit home-made candy recipes to the Laura Secord Candy Shops in Canada. \$225 in cash prizes for winning recipes. (May be some obligation connected with the contest of which we have no knowledge).

Gentlewoman Magazine, 615 West 43rd Street, New York. Still paying \$2 for every "Weird Whisper" they publish. The \$5 success story contest has been discontinued. Address "Weird Whisper" editor.

Harper's Magazine contest was limited to students who were using *Harper's* as a supplementary text in their class.

The Macon Writers Club offers \$10 in cash for the best poem on any phase of Georgia history. Poems should not exceed twenty-four lines. Members of the Macon Writers Club are not eligible for prize. No manuscript will be returned unless accompanied by self-addressed stamped envelope. Address Mrs. John B. Harris, 611 Vineville Avenue, Macon, Georgia. Contest closes April 30, 1933.

Selling The Pseudo-Scientific Story

By MORTIMER WEISINGER

Associate Editor

SCIENCE FICTION DIGEST

IT IS only during the past few years that science fiction has captured public interest to any noticeable degree. There are no less than six magazines now using the pseudo-scientific story either exclusively or as a regular part of their contents. And there is a growing number of books, plays, and films of the science-fantasy type.

In view of this wide current appeal of science fiction, I believe that the following survey of the fantasy fiction market, which is the most intensive yet made, will be of material value.

Let's take the bad news first Clayton publications, *Astounding Stories* and *Strange Tales*, have both been definitely suspended, and Mr. Harry Bates, former editor of the two, declares that he is positively through with all magazine editing work.

Amazing Stories and *Amazing Stories Quarterly* (222 W. 39th St., New York) are now owned by Lee Ellmaker. The entire magazine is now operated on a budget, and, despite these times, the magazine is showing a gratifying profit. Dr. T. O. Conroy Sloane is now the sole editor, as Miss Miriam Bourne, former managing editor, has left for a berth on the staff of *New Masses*.

Dr. Sloane tells me he is overstocked at present. Nevertheless, he will occasionally buy stories if they contain a goodly amount of sound, plausible, scientific data in them. Stories based on the science of chemistry are preferred. Dr. Sloane needs short stories up to 10,000 words, and there is a wide open berth for 60,000 word serials. Dr. Sloane is fed up with the interplanetary story, but will take stories of time-travelling, psychology, sociology, surgery, biology, physics and the fourth dimension. Action, adventure and plenty of dialogue are pre-requisites. He is especially on the lookout for a series of stories on something new, similar to J. Lewis Burt's published "Lemurian Documents."

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sition of a mss. in his office. Some writers tell me that some of their work, especially poems, are not acknowledged until after they appear in print. Rates are ½c per word, on publication, with the longer stories being published in the quarterly. Verse brings 25c a line. Amateurs are welcomed. Incidentally, the author may secure the artist's original drawing for his story by asking for it.

Wonder Stories, edited by Hugo Gernsback, (96-98 Park Place, New York) demands short action and adventure stories now, and seems to favor the interplanetary type of story. Mr. Gernsback tells me that he isn't receiving enough good stories. *The magazine is sometimes dilatory in paying their authors.* Payment is low.

Now for the better markets.

Farnsworth Wright, editor of *Weird Tales* and *The Magic Carpet*, (840 N. Michigan Avenue, Chicago), will buy supernatural, bizarre, weird and pseudo-scientific shorts up to 10,000. Stories up to 15,000 are considered novelettes, with 75,000 words being the limit for serials. Rates are 1c per word on publication.

Farnsworth Wright is very meticulous in his selections and places particular emphasis upon the literary merit of a story, which is probably the reason why so many of his accepted stories win mention in the yearly O. Henry Memorial Awards. Mr. Wright claims he buys an average of two stories for each hundred submitted. However, if the plot of the story is good, or if the writer shows any promise, genial Mr. Wright will suggest revision to make the story salable, or he will recommend other possible markets. At any rate, the contributor can be assured that his mss. is carefully read, and that word on the fate of the story is prompt.

Argosy, (280 Broadway, N. Y.) still adheres to its old policy of publishing science fiction by such eminent writers as A. Merritt, O. A. Kline, E. R. Burroughs, and R. M. Farley. Rates are good and fantasy stories must not only be well plotted but very well written. Otherwise you're wasting stamps.

Blue Book, (230 Park Avenue, New York) pays 3c a word on acceptance, but restricts itself to such names as Philip Wylie,

Edwin Balmer, Seven Anderton, and E. R. Burroughs. *Blue Book* uses an average of one science fiction story each month. Fast-moving action stories, with superficial science, but of excellent literary merit, should be sent there.

Other possible "Once-in-a-while" markets for your science fiction are: *Detective Dragnet*, (67 W. 44th St., New York) which will use scientific detective stories with a strong woman interest; *The American Boy*, (550 Lafayette Boulevard, Detroit, Mich.) is now open for serials of the "Tom Swift" or "Don Sturdy" type.

Sky Birds (67 W. 44th St., N. Y.), and *Daredevil Aces*, 205 E. 42nd St., both continually use future aviation stories.

Science Fiction Digest (117-26 134th St., South Ozone Park, N. Y.), is science fiction's only fan magazine now, since it took over *The Time Traveller* last October. *Science Fiction Digest* will pay up to one cent a word, on publication, for unusual short science-fiction up to 3,000 words, and "fan" material.

Science Fiction (10622 Kimberly Ave., Cleveland, Ohio), is open for short stories up to 5,000, and caters to amateurs. Though the magazine at present is mimeographed, we do not know the reliability of the publishers. Some of the best short stories of the year appear in these mimeographed magazines.

Mystery Magazine (55 Fifth Ave., New York), is a smooth paper market paying 3c a word on acceptance. Scientific horror stories, with a strong feminine interest, appear there spasmodically.

If Merian Cooper of R. K. O. Studios at Hollywood, California, invites you to send your story in, go ahead. Otherwise do *not* send a script but query briefly stating something about your story. Don't just say: "I have a science story." Tell a few facts about it, but in less than 150 words. Unsolicited scripts for the movies are usually returned marked "refused." Don't worry about Mr. Cooper stealing your idea. That's a writer's bugaboo that happens only in nightmares.

If all the stories by writers since the beginning of time that were stolen by editors or readers were all printed in a magazine the size of *Liberty*, you'd have 50 per cent of the book blank.

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"STORIES YOU CAN SELL"

A Review

"*Stories You Can Sell*" by Laurence D'Orsay (Parker, Stone & Baird, Los Angeles; \$3.00, postpaid) is not merely a new book for the writer's shelf; it is also a new kind of book.

Here for the first time, I believe, an author presents a group of his own stories, following each of them with an explanatory analysis that tells the reader how it was conceived, planned, written and slanted for specific markets.

Readers of WRITER'S DIGEST will remember the author's experiment with one of the stories, "*The Price of Empire*." Challenged to plot, write and slant a story before the eyes of his readers, and then to sell it, D'Orsay did precisely that in two DIGEST articles. The story sold on its first submission, at good rates. A picture of the check (\$550) was published in WRITER'S DIGEST.

The story is republished here, with an illuminating explanation of the *how* and *why* of each part of each story's construction.

No better evidence could be found of the author's ability to write and sell his own stories.

D'Orsay does not impose rigid formulas upon his readers or clients. His taste is catholic; his own stories are of many types, laid in many different locales.

While emphasizing the practical consideration of salability, he recognizes that salable stories need not be cut-and-dried, formula affairs. He recognizes, too, that a writer who is truly interested in his craft can do good work in any type of fiction, whether it be pulp stuff or quality. Most important, perhaps, he shows that it is not following a formula that leads to success, but the novel and individual variations which the imaginative author can introduce into the dearest formula. Thus, the first story in the book, "*He Stoops to Conquer*," is a Romeo and Juliet tale; but, unlike most versions of the old romance, it clothes the old plot skeleton in new and colorful raiment.

Eight separate stories are written and analyzed in this new kind of writer's text. I think you'll like it.—Eric Howard.

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Our paper department includes the special light-weight Delphian bond that saves postage, 500 sheets for \$1.10. Hammermill Bond, 500 sheets 16-lb. for \$1.25; 20-lb., \$1.60. Ripple finish, \$2.00. Arena Bond, a rag paper, \$2.25. All 8½x11, of course. NOTE: If your order includes paper, add 15 per cent if from a Pacific Coast state, or 10 per cent elsewhere west of the Rockies.

Here are the miscellaneous items: typewriter ribbons, 75c — one free with an order of \$3.95 or more. Carbon paper, 25 sheets, 40c; 50 sheets, 75c; manuscript covers, 9x15½, 50 for 90c; manuscript boxes, 5 for 60c; erasers, 10c (not sold separately). Samples and catalog, 10c — refunded on your first order.

SPOTLIGHT No. 8—*The Plot Genie* is making a big hit with writers. It's practical, workable, a vast storehouse of potential story material, the most complete reference work ever devised for authors. Send 15c for full particulars. Or, better yet, send \$1.00 for the *Formula* and the *Six Methods* used to write short-shorts, including thumb-nail synopses of 100 of the best published short-shorts — the kind that sell to Liberty and Collier's — and particulars of the *Plot Genie* will be sent to you free.

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All Following Markets Are Boston Trade Journals

(Continued from page 19)

Since there are a number of shoe and leather journals in this locality, let's consider them first.

The Shoe Trade Publishing Company makes a good beginning. They publish two journals, *American Shoemaking* and *The Leather Manufacturer* and they are located at 683 Atlantic Avenue. Mr. Frederick E. Atwood is general manager.

American Shoemaking has a large circulation among shoe manufacturers and executives in shoe factories. Mr. Ezra S. Grover is editor. He has long had a connection in the field and knows it from A to Z.

"About ninety-five per cent of the circulation of this magazine goes to shoe manufacturers and executives in shoe factories. Any one attempting to write for it must understand the business atmosphere and technical angle of the industry thoroughly.

"The magazine has made its reputation and kept up the ideals of publishing material of direct use and benefit to the manufacturers and executives mentioned.

"Articles sometimes run to considerable length. Frequently we serialize them into several issues. And on the other hand, sometimes articles purchased are only a few paragraphs in length, length depending entirely on how many words it takes to cover the subject thoroughly. Subjects covered may include any aspect of shoe factory management—new appliances—factory layouts—engineering information, etc. The value of the article is usually enhanced by good accompanying illustrations."

"Anyone planning a long article would do well to conform with us first."

The Leather Manufacturer goes to tanners and leather factory heads. It prides itself on being "The only Journal devoted exclusively to the science of Manufacturing leather."

Articles are on new and efficient methods of tanning, curing, dyeing, safety measures and accident prevention, new machines and new materials, factory discipline, action of chemicals on leather and so forth. Length, here, as in *American Shoemaking* depends entirely on subject matter. Mr. Charles M. Proctor is editor.

Rates for both publications vary according to value of material and payment is made on publication. Address each publication separately.

Our next visit was to Gill Publications, Incorporated, which has its offices at 146 Summer Street. This company publishes

Finish this Plot—

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PLOT: Helen, a lovely, cultured girl, deserted at birth by her father, when her mother died, was adopted by a well-bred, wealthy family. Helen knows nothing of her parents except their name and history. Loving humanity, she takes up welfare work and in this connection meets Victor, a fine young medical student interested in heredity. Helen and Victor fall in love and become engaged. Upon a trip to the slums, they discover a dive of dope addicts. Here they find a disreputable old fellow whose name and history prove him to be Helen's father. Helen knows her fiancé will never discover this fact unless she confesses it. Since Victor is a believer in heredity, Helen fears he will break the engagement if he knows the truth. What does she do?

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- 3rd: Five \$35.00 Scholarships to five next best answers.
- 4th: Ten \$25.00 Scholarships to ten next best answers.
- 5th: Twenty \$20.00 Scholarships to twenty next best answers.

CONTEST RULES: Send only one solution, not over 100 words. Do not copy plot. Write plainly your name, address, age, occupation and number of words. No answers returned. This contest is for amateurs only, professional writers and Richard Burton students are not eligible. Prizes will be awarded by Faculty of Richard Burton Schools, Inc. **CONTEST CLOSES APRIL 23th, 1933.** Get busy—use your imagination—your Answer may win a complete course or valuable Scholarship. "There never has been so wonderful a time to break into the writing game as now," says Martha Ostenso, famous author.

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four journals on leather and allied industries. The editor-in-chief is Willard Hatch and the associate editor, Miss V. K. Cameron. Mr. W. E. Gill is president and manager of the concern.

The first publication is *Crispin*. Miss Cameron told us that this magazine goes to shoe manufacturers in this country and abroad. (Two editions).

It contains technical articles on the manufacture and construction of shoes, style articles and articles of special interest. These run about 1,500 words. You must understand shoes pretty well to write them.

You have a better chance to sell to *The Shoe Buyer*.

This goes to the buyers of shoes for large department stores and chain organizations and to retailers who buy in volume.

It features articles on chain stores, department stores, etc., and interviews with buyers as to how they conduct their departments.

If you know a shoe buyer in your city who is willing to be interviewed, why not try it? About 1,000 words is the ideal length. Pictures help.

The next publication is *The Findings Dealer*.

Do you know what "findings" are? They are laces, polish, nails, buckles, etc., for shoes.

The Finding Dealer features stories on leather and shoe findings and goes to wholesale findings dealers in various parts of the country. It contains style and news articles also, but the latter are staff written. About 1,000 words is best.

Next, we have *The Shoe Repairing Dealer*.

Here you have another chance at interviewing. This journal goes to large shoe repair departments in stores and to high class shoe repairing establishments on their own. It features articles and interviews with the heads of these shops and is especially interested in their methods and management.

1,000 to 1,500 words is the right length.

Address all manuscripts simply to Gill Publications, Inc., 683 Atlantic Ave., and they will be referred to the proper department. Rates vary according to value of material and payment is made after publication.

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The Weekly Bulletin Leather Shoe News, at 183 Essex Street, isn't in the market just now, but will consider an unusually interesting item if it happens to be timely and of direct interest to the trade. Material should be as brief as possible, since this is a newspaper and not a magazine. News must be, in the editor's words, "watertight and bullet-proof."

The editor is Mr. Gile.

The Boston Business Monthly, published by the Boston Chamber of Commerce, uses highly specialized material on business management and has enough material on hand right now to last for three months.

It goes to about 10,000 members of the Chamber of Commerce, to merchants, financiers, and to every consul in the world. You will find it, when you travel, on steamships, trains, and airplanes.

Mr. Bernard G. Priestly, the editor, told us: "We publish subjects of interest to the business man containing ideas which can be adapted to various lines of business. For instance: If an article is on how a Hardware Manufacturing Company, by adaption of progressive methods, produced a better article at a lower cost, the story should be told in such a way that anybody in the jewelry, dry goods, or most any other business can learn from it ideas which can be adapted to his own business."

These articles should not be over 3,000 words in length. Rates vary according to value of material and payment is made on publication. The address is 80 Federal Street.

Barron's, the National Financial Weekly, uses articles of 2,500 to 3,000 words on financial news both here and abroad. They also print articles on new industries and publish analysis of corporation earnings, capital structure, business outlook, etc. For instance, recently, they published an article on the "Plastic Industry" which is a new outlet of General Motors, in which the manufacturers use what ordinarily would have been waste material for the purpose of manufacturing a telephone apparatus. The address is 30 Kilby Street and the editor is Mr. W. A. Eagen.

The Textile American, at 10 Milk Street, buys technical material of interest to the manufacturers of cloth.

Mr. M. A. Metcalf, the editor, told us:

"We appeal to the manufacturers of cloths and yarns, largely through the technical processes, cotton openings, wool openings, rayon velvets, piles, etc., enumerating spinning, knitting, weaving, and allied processes of dyeing, printing bleaching and finishing.

BOOKS

After a conscientious survey of over a score of publishers' book catalogues, WRITER'S DIGEST recommends the following books to its readers. All books selected make interesting reading and are authoritative. All are sold on a money-back guarantee.

GRAMMAR AND PUNCTUATION		Writing the Short Short Story.....	1.00
The Correct Word and How to Use It.....	\$1.50	<i>Alderman</i>	
<i>J. Turck Baker</i>		Fiction Writers on Fiction Writing.....	2.50
Desk Book of Errors in English.....	1.50	<i>Arthur S. Hoffman</i>	
<i>Frank Vizetelly</i>		Fiction Writing for Profit.....	2.50
Roget's Thesaurus.....	2.50	<i>Joseph and Cumberland</i>	
<i>Peter Mark Roget</i>		How to Write Serial Fiction.....	2.50
Writer's Desk Book.....	1.50	<i>Michael Joseph</i>	
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Writing Good English.....	2.00	<i>H. Bedford Jones</i>	
<i>J. Berg Esenwein</i>		Emotional Values in Fiction Writing.....	.50
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<i>Hinds, Hayden & Eldredge</i>		Twenty Problems of the Fiction Writer.....	5.00
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A Working Grammar of English Language.....	2.00	1933 Writer's & Artist's Year Book.....	2.00
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The American Horse Breeder, at 470 At-
lantic Avenue, which, by the way is a weekly,
uses articles for their *special* numbers only.
The regular numbers are staff written. Spe-
cial editions are Christmas, New Year, etc.

The editor uses articles on harness horse racing,
interviews with owners or trainers in large stables,
incorporating their views on matters pertaining
to the breeding and training of horses, and the
general conditions of the sport, outlook, etc. Good
pictures accompanying manuscript increase its sal-
ability. Length can be anywhere from 500 to 2,500
words. Don't pad your script. An economy of
words is essential.

The editors are especially anxious to get reports
on harness horse racing as conducted in Europe,
etc. These articles can be a bit longer. 4,000 words
is not too long. Pictures on this would be very
valuable. The countries most interesting are France
and Italy.

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Pictures are paid for separately.

To be on time for the Christmas number, manu-
scripts should be in by the preceding November.

The New England Poultryman, at 4 Park
Street, Boston, is in the market for short,
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tice and will consider brief papers setting
forth examples of marketing and market
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The managing editor is Miss M. J. Curley.

The Apothecary, at the same address, is the mouthpiece of the retail drug trade of New England. It is published monthly and its editorial policies are set by the active leaders among the druggists themselves.

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"Rates paid for contributions vary from \$2.00 to \$5.00 according to merit and timeliness, and payment is made on publication."

Carl G. A. Haring is editor. Address, 4 Park Street. Mr. L. C. Parsons is publisher.

The Voice of Jacob

(Continued from page 41)

not on speaking terms with orations, preachments, and long uninterrupted discourses that are actually airing some pet theory of the man writing the book. A novelist who has a case to prove, a theory to advance, or a sermon to preach ought to hire a hall where he can accomplish or fail of his purpose through honest oral argument. But he has no right to sell me that argument under the representation that it is a bit of entertainment in fiction form.

Honest dialogue (in the sense that it is true to the character speaking) is not always easy to achieve. It is a very difficult matter for an author to permit his characters to have their own say; he is likely to exert some paternalistic influences that rob the characters of individualism and virility. Unless great care and self-effacement are practiced soon all the characters will be talking alike and the result is a one man show where in the dullest of readers can catch glimpses of the author attempting lightning-like changes as he makes a pathetic effort to be the entire cast.

I think I am well within the truth when I say that authors are remembered longer for their dialogue than for any other evidence of their skill. Do we quote long descriptive passages from Dickens? We do not. We quote Mr. Pickwick, or any of the many gentlemen who kept company with him, and

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in so quoting we remember the character without giving any conscious thought to the creator of that character. We remember what David Harum said—and many can quote him without being able to give you the name of the author. We love Mrs. Wiggs for what she said, though we may not be able to remember much about those who came in contact with her. And do we not all remember Mrs. Grundy, who really never uttered a single word, who never emerged in the flesh, but who presented a most vital personality through the very force of what she *might* say?

On the other hand, we quote Shakespeare more frequently than we quote his characters. This may be due to the fact that those gems of concentrated thought most suited to quoting are more closely allied to beauty and truth than to any particular character. We remember that the gloomy Dane said, "To be or not to be . . ." We give the gentle Portia credit for "The quality of mercy is not strained . . ." But who remembers who said, "Thyself and thy belongings are not thine own so proper as to waste thyself upon thy virtues . . .?"

I utter the heresy (and prepare myself for the storm of abuse) that we quote Shakespeare rather than his characters for the reason that many times his dialogue, though in excellent sequence as regards thought, is not in harmony with his characters. Have you ever seen so many clever, witty, biting tongues in one assembly as are foregathered in "*Much Ado About Nothing*"? Indeed, they talk so alike that when masked they themselves are hard put to determine the identity of the speaker. Good dialogue? Personally I think it is merely good Shakespeare. (Note to Ed.: If, in the light of past experience, you fear that the foregoing utterance places me in danger of annihilation at the hands of those severe intellectuals who will not admit that honest William was a wight who did some "pot boilers" second rate to his own standard, please delete and thus at a single stroke spare me and those severe ineffectuals. Wrong spelling. Correct to read, "intellectuals.")

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A few years back a young gentleman, stricken by a shaft from cupid's bow, might take counsel with himself and friends for two or three chapters before making any advances in the interest of his cause. Gentle readers, (they were truly gentle then and demanded less paprika and tobasco) could be carried along by dialogue that would be much too slow to hold the interest of a present day, up-and-coming old maid. Today a young gentleman stricken in like manner would, in all probability, sound off in this fashion:

"I've got a bus out at the curb that's a horse for going places and seeing things. What do you say?"

"Must I take my roller skates," replies the wise young maiden, "or is that bus mechanically O. K.?"

"She'll take us there and bring us back, if you just must come back," the young swain answers, "though I think I ought to tell you that I myself have a little heart trouble. Any place in particular that you'd like to go?"

And she, looking up at the moon (the moon is as sure fire today as it was in the dawn of time) replies, "Must one be definite on a night like this?"

Whereupon we jump on our mental motorcycles and follow those young things, feeling sure that something is about to happen.

The above is not cited as an example of good dialogue, but it is cited as an example that we are more direct than ever before and we convey more meanings than ever before. In short, we have learned to say more than is actually said—and we have learned to understand it.

When all is said and done, the ability to create good dialogue is an art to be learned rather than taught, and I have never seen it learned from any save that dour old master of all scribes, Hard Work.

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